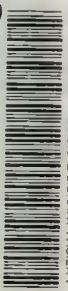
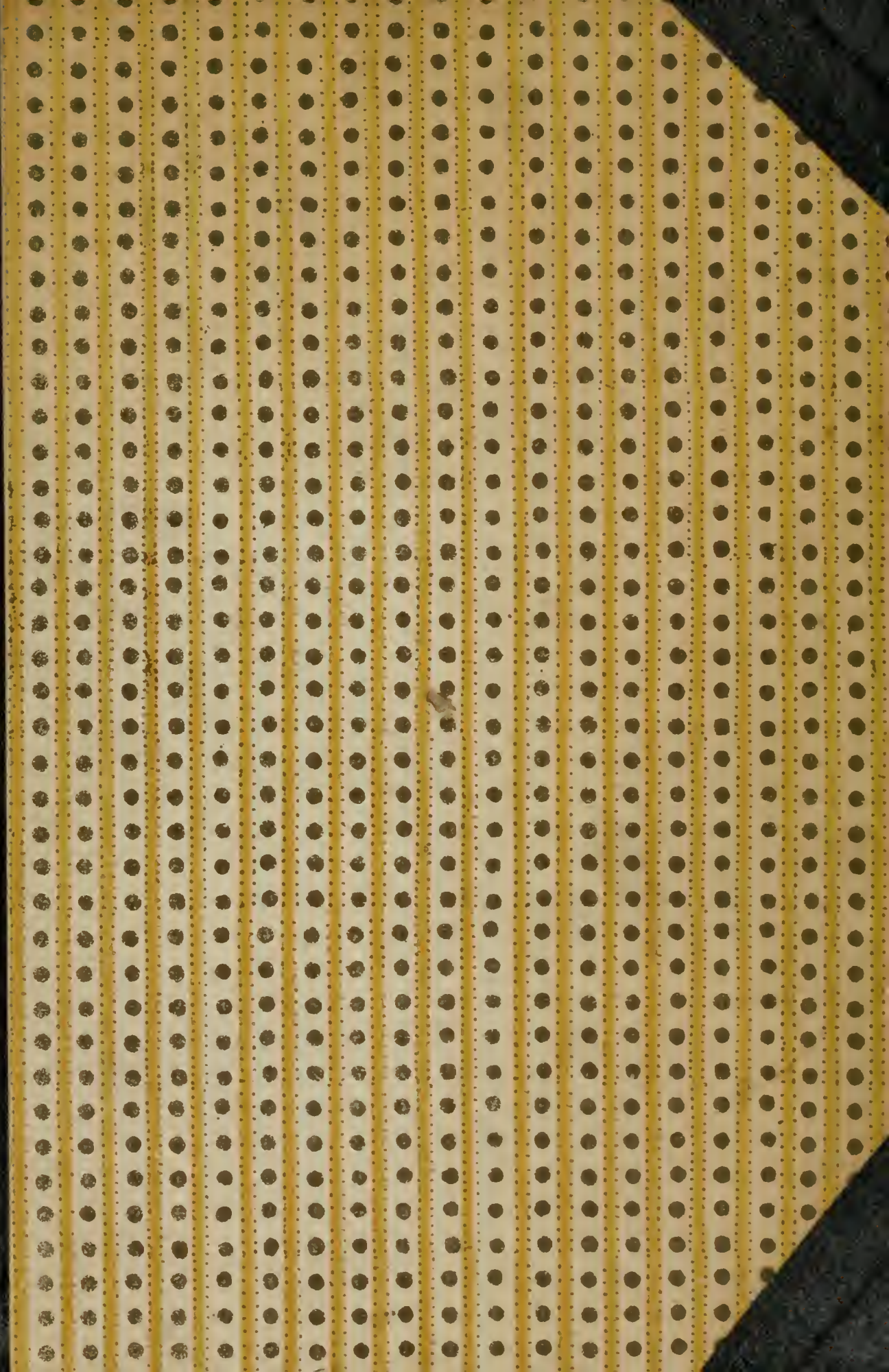


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Engraved on Steel, under the direction of C. Goodall, &c. &c.

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Printed by W. & A. G. Wood, 25, Abchurch Lane, London, E.C. 4.

IRELAND ILLUSTRATED,

FROM ORIGINAL DRAWINGS,

BY G. PETRIE, R. H. A., W. H. BARTLETT, & T. M. BAYNES.

WITH DESCRIPTIONS,

BY G. N. WRIGHT, M.A.

PROFESSOR OF ANTIQUITIES TO THE ROYAL HIBERNIAN ACADEMY, ETC.

“ At every glance we catch a new delight ;
Green hills are glittering in the golden ray.
Winding through vales with matchless verdure bright,
The streamlets seem.”

“ The rushing torrent falls in pearly spray :
Above, in forms grotesque, the cliffs aspire,
Below, in deep recess, the fairy dells retire.”

CONA.

LONDON :

H. FISHER, SON, AND JACKSON, 38, NEWGATE STREET.

MDCCCXXXI.

PREFACE.

THE *Illustrator*, unconfined by any definite or preconcerted system, has rambled over subjects without method or restraint—if he has pleased sufficiently, for which he is aware his thanks are to be acknowledged more to the fascinating powers of his coadjutors' pencil, than to the efforts of his pen, the chief object of the *Illustrations* has been obtained. Like the butterfly, he has winged his desultory course through paths of pleasure adorned with a thousand sweets, passing heedlessly over many of nature's fairest flowers, and gathering only from the blossoms of his choice.

The earliest topographical writers have invited attention to the singular beauties of Irish scenery. Cambrensis declared, "that nature looked with a more favourable eye than usual, upon this kingdom of zephyrs;" and authors, more attached to Ireland, and more conspicuous for a love of truth, have asserted, "that nature has here denied nothing that is necessary to constitute a great and happy people;" and,

"Tho' form'd to charm, new rapture to inspire,
To feed the painter's and the poet's fire;"

yet to the present age and period belongs the peculiar merit of having unfolded those charms, and discovered those graces, which the world of taste are now permitted to enjoy.

Mankind in general appear to possess an innate love of the beauties of nature, and this passion has been always found to predominate most in warm, susceptible, and cultivated minds; and, perhaps, for this precise reason it is, that such subjects as awaken the powers, and gratify the pleasures, of the imagination, will be both better understood, and more clearly appreciated, in the present period, than in those ages just gone by.

It should be observed, that the Artists, engaged in the *Illustrations* of Ireland, were obliged to delineate, from a great variety of subjects, all of which were picturesque and sublime, landscapes representing select and distinct pieces of imagery: and the *Illustrator* has seized those happy occasions, for the introduction of such legends, facts, or circumstances, as may well be understood by the contemplator of each scene.

Although a systematic plan is disclaimed, a principle will be found to regulate the selection of subjects. The Public Buildings of chief cities and capital towns have all been introduced, and with so much address, on the part of the Artists, that, if necessary, they may be viewed as architectural drawings. The singular wildness and peculiar character of the Irish Landscape they have endeavoured to make intelligible, by views selected from many different counties; and care has been taken to represent such subjects as were not previously published, and such places as were most beautiful, though the most unknown.

From such an agreeable confusion in the plan, it is hoped pleasure, beauty, and harmony may flow; and though arrogating no praise beyond that need apportioned to a work of taste, if it shall also be found that the *Illustrations* have added to the small, and slowly accumulating heap of information upon the Topography of Ireland, the measure of its appetite for praise is full.

For the present we take leave of *Irish Views*, and recommend to our Subscribers two similar volumes, of *English Scenery*—one illustrating the County of *LANCASHIRE*; the other, the Counties of *DEVON* and *CORNWALL*—either of which may be had separately.



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GRAND NATIONAL ILLUSTRATIONS.

DUBLIN, the Metropolitan County of Ireland, is situated on the eastern coast of that Kingdom, and in the Province of Leinster. It is bounded on the north by the County of Meath, on the west by Kildare, on the east by the Irish Sea, and on the south by the shire of Wicklow. It extends from north to south about thirty miles, and its greatest breadth is about nineteen; its area, measuring 228,200 acres, is divided into six Baronies, exclusive of the City and Liberties of **DUBLIN**, and these are subdivided, ecclesiastically, into eighty parishes. The present population of the County alone, amounts to 150,011 souls, and the number of habitations is 21,000. **DUBLIN** was erected into a distinct county by King John; but, at a much earlier period than even that of the English Invasion, the city of the same name appears to have possessed a primary territorial dignity, and to have been one of the seats of government. Joselin, the fabulous biographer of St. Patrick, assures us, that that remarkable person, from an eminence between the Tolka river and the present line of the Royal Canal, pointed out the destined magnitude, blessed the promised city, and foretold its future prosperity. Dr. Lanigan also, a more worthy authority, has clearly shewn, that the northern part of the County of **DUBLIN** (Anat-Caltrain) was the first part of Ireland visited by this holy personage; whence being repulsed, he withdrew to the island called Holm-Patrick, on the coast of the county, and sailed thence towards Ulster. Here, subsequently, the patron saint of Erin founded a monastic establishment, the site of which is now enclosed within the boundaries of the cathedral of the Arch-diocese of **DUBLIN**. Both previous and subsequent to the age and mission of St. Patrick, the coast of **DUBLIN** was visited and occupied by the Danes, who lived in a perpetual strife with the native Irish; and, during the latter period of the Danish intrusion, **DUBLIN** became familiarly known to the inhabitants of North Wales, of Anglesea in particular. Supplies of troops were frequently contributed by the kings of **DUBLIN**, to assist in the prosecution of the

continual petty wars of the Cambrian princes. On the island of Holy-Head is the shrine of Sirigi, a Pictish king of DUBLIN, who was canonized by his countrymen, and interred within a chapel called, at this day, "*Capel Llan-y-Gwyddel*," or the Chapel of the Irisman. This intercourse continued uninterrupted, and to it are the Welsh indebted for that now national instrument of music, the Welsh Harp, which was brought over from Ireland, into North Wales, by Gryffyd-ap-Conan, himself born in Ireland, and descended from Irish ancestry by the maternal line. In fact, the proximity of this county to the coast of North Wales, appears to have influenced the English invaders in the adoption of a metropolitical shire. Although Henry II. landed at Waterford, near to which, and on the noble river Suir, the capital of Ireland should have been erected, yet was it at DUBLIN he built his temporary palace, and received the homage of the Irish princes. Here, too, his successors have placed the Vice-regal residence, fixed the halls of justice, founded a university, and established the principal communication between Ireland and the capital of the empire.

The natural features of this small county are of an imposing character: its littoral, extending from the Nanney Water on the north, to Bray river on the south, is indented and picturesque. The northern part is adorned by the elevated islands of Lambay, Holm-Patrick, Ireland's Eye, and by the bold and conspicuous peninsula of Howth; while many little embayments, lately improved by the erection of small piers, afford a grateful asylum to the hardy fisherman, who seeks a perilous existence along this dangerous shore. The hill of Howth, forming the northern boundary of DUBLIN Bay, rises to a height of about 800 feet directly from the surface of the ocean, and, by its commanding attitude, while it shelters the mariner from the keen northern blast, presents a sublime foreground in the panoramic view of DUBLIN Bay, as seen from the entrance. Dalkey Island, and the hills of Killiney, which confine the bay to the south, are rivals in beauty, though not in altitude, to the noble promontory of Howth. It is here, in the vicinity of Killiney, that the scenery of the coast acquires a singularly beautiful and picturesque character. The three hills of Killiney appear to start precipitously from the waters, the central being crowned with an obeliskal edifice, in commemoration of a famine amongst the people, and of the benevolence of an individual (Col. Malpas,) whose name it bears. To the west, occupying the centre of the view, are seen the Vale of Old Connaught, and the Cone of Shankhill, backed by the lofty hills of the great Wicklow chain. The inland surface is divided naturally, in a manner somewhat analogous to the features of the sea coast. The northern Baronies, *i. e.* north of the river Liffey, which nearly bisects the county, are level, tame, and not picturesque, but verdant, fertile, and agriculturally productive; while the southern Baronies, less fruitful in the production of grain, are more varied and agreeable. In the former division are but few eminences, and fewer streams, the usual companions of grateful scenery; in the latter are found great inequality of surface, and many delightful rivulets. The former, therefore, supplies the city with the necessaries of life, the latter ministers to its gratifications.

The southern Baronies form one extensive inclined plane, commencing at the sea-shore, and rising gradually to an elevation of one thousand feet above that level. The front, or rather the lowest extremity of this plane, is protected by a natural barrier of primitive rock, which, from its great durability, a valuable quality in the construction of piers and break-waters in deep harbours or in exposed situations, is superior even to the granite of Aberdeen. The elevated bank above the coast, is occupied by marine villas and agreeable mansions of the nobility and gentry from the Metropolis; while the lofty hills in the rear, form, not only a majestic back-ground to the view, but afford shelter from the prevailing winds, and reflect the genial rays of the sun, whereby the climate of the southern Baronies is rendered extremely salubrious.

This agreeable and picturesque district was, but a few years since, little better than a denuded granitic region, which a spirit of enterprise, of speculation, and of improvement, has so transmuted, that its fields exhibit copious vegetation: here shrubs have risen to a considerable height, and meadows display a lively green. Just twenty years ago, Dunleary village, an insignificant pilot-station, appeared but a bold sea-beaten cliff of conglomerate mass, beneath whose awful brow a few miserable huts were sheltered, almost inaccessible at the flow of tide. Beyond, coast-wise, lay the ancient harbour of Bullock, between which place and Dunleary, Sandy-Cove, the station of the life-boat, bore melancholy testimony to many a tale of wo and misery enacted within her view, and Dalkey's rocky height awakened and perpetuated those painful recollections in the imagination of the approaching mariner. But now, such wonderful changes have been made, and such stupendous works executed here, that it may with justice be said, "*Illis divitias superare, quas profundant in extruendo mari et montibus cœquandis.*" Merrion and its sandy beach, receive the sea-coast traveller; next Booterstown with her numerous villas, and rich woods and gracefully tapering spire rising from amongst them; Black Rock, once the only fashionable watering place in a distance of twelve miles of coast, claims attention; to which succeed Monkstown and Dunleary, or Kingstown, according to the more modern nomenclature, the latter appearing to be the very Port of DUBLIN.

The agreeable and fashionable bathing-place called Kingstown, is situated about seven miles south-west of the City of DUBLIN, and on the shore of the bay; commanding an extensive and delightful prospect of that great basin. Not many years since, the whole of this district was a rocky uncultivated wild, now it presents a scene of much fertility; around lie many beautiful villas, many demesnes and mansions, possessing extent and magnificence. The ruggedness of nature has been smoothed, and sterility has been ingeniously concealed; the citizen of DUBLIN, like the industrious vine-dresser on the Rhine, has clothed the rock with earth and verdure.

In 1821, His gracious Majesty visited this part of his dominions, and, upon the pier of Howth, first imprinted his peace-bearing footsteps; an event commemorated by

an inscription and impression engraven upon the rock; but it was at Dunleary, that, amidst the greetings and regrets of his affectionate Irish subjects, he set sail again for the shores of Britain. An obeliskal column has been erected near to the place of his Majesty's embarkation. Kingstown now contains a permanent population of about 2000 souls, has a handsome church and steeple, a Roman Catholic chapel, Custom-house, public Stores, and two spacious and splendid Hotels. The Royal Asylum Harbour of Kingstown is enclosed by two extensive piers, the eastern being 4150 feet in length, and the western 4080. The first stone of these stupendous works was laid on the 31st of May, 1817, by Lord Whitworth, the Viceroy of Ireland, and the enclosure is now nearly completed, according to the original suggestion of Mr. Toutcher. There is an area included by these piers, of 260 English acres, having a depth at the entrance between them, of twenty-five and a half feet at ebb, and of thirty-nine and a half at high-water, spring-tides. Since the completion of the western pier, the constant loss of life and property, and the melancholy narratives of ship-wrecked mariners, have happily been interrupted.

To the southward of Kingstown, the ancient castle of Bullock, with its fortified store-yard and quay of Danish erection, occupies a commanding position, and is what the poet calls "*gratum litus amœni recessus*." A little to the southward again, lies the romantic scenery of Dalkey Common and Village: the latter place preserves the ruins of seven ancient castles, erected as public stores, but on a defensive plan, to preserve merchandise from the attacks of pirates, who, in the reign of Elizabeth, infested this coast in strength and numbers. The greatest attraction, however, in this district, is the wild, rocky, and romantic tract called "the Common." Situated beneath lofty and precipitous cliffs, Dalkey Common is itself elevated considerably above the ocean; and amongst its dark and awful frontal crags, the sea-birds are seen winging their rapid flight, while the billows beneath are heard rolling and raging with remarkable violence. The view from the eastern extremity is particularly sublime: on one side the scene is closed by the island and intervening strait of Dalkey—the ocean's wide expanse occupies the centre—while the south-western landscape is beautified by the graceful sinuosities of Killiney bay, with its retiring and pebbly strand, backed by the noble range of Shankhill, and the distant Wicklow hills; but, more conspicuous still, is the elevated promontory of Bray-head, standing grandly forward in the waters, at the extremity of the great mountain-chain.

The retired or inland parts of the county possess features beautiful, though different from those of the districts along the seaside. The space, intermediate between the coast and the base of the mountains, is also enlivened and adorned by the summer residences of the citizens of DUBLIN; and the invigorating influence of the mountain air in the neighbourhood of Kilgobbin and Dundrum, is duly registered in the diaries of most DUBLIN invalids. Westward of the city lies a champaign country, where may be found many scenes of interest, and some of picturesque attraction. The course of

rivers is generally the line of Beauty, and this is peculiarly applicable to the valley of the river Liffey. Intersecting a vein of country totally unpicturesque, the banks of the Liffey afford passages of river and of sylvan scenery rarely equalled. On the boundaries of the Counties of Kildare and Dublin the Liffey assumes one of her most graceful forms, falling with great majesty and beauty over a ledge of rock near to the Leixlip Salmon-Leap: the banks are every where richly wooded, and the ancient and stately castle of Leixlip contributes largely to adorn the scene. Eastward of Leixlip is the medicinal spring called Lucan Spa, a most delicious close scene, and an attractive and fashionable watering-place. The demesne of Hermitage is particularly beautiful; and the grounds of Palmerston, with the noble mansion of Lord Donoughmore, are delightfully situated along the course of the river. The advantage, which private persons would otherwise, no doubt, have taken of these delightful banks, is here interrupted by the intervention of the extensive area of Phoenix Park, occupying more than one thousand acres of land. Here, besides the grounds open to the citizens for recreation, are the Royal Lodge, occupied by his Majesty during his visit to Ireland—an elegant mansion and pleasure grounds for the accommodation of the chief secretary—and several minor residences for the use of the members of his Excellency's household. The Royal Military Infirmary occupies the happiest chosen site in the Phoenix Park; and the Royal Hibernian School, for the education of soldiers' children, overlooks the largest and most open plain.

There are many remains of antiquity scattered over the surface of this county. Of the Druidical, which are the most ancient, several very perfect and interesting remnants exist. On the hills of Killiney is a Druidical circle, enclosing the rude chair of the Arch-druid, and the sacrificing stone and altar, where it is believed that human victims were immolated.

Besides this curious specimen of Druidic ceremonies, there are cromlechs and rocking stones in several places in the county. An interesting specimen of the former remains at Brennan's town, and of the latter, at Bullock.

The Irish Round Tower, as singular in history as in landscape, is found in its perfect dimensions at Clodalkin, at Lusk, and at Swords, while remains of others are discoverable elsewhere. At a distance of seven miles, and northward of the City of DUBLIN, stands the stone-roofed chapel of St. Dolough, erected early in the tenth century: this curious structure is copied from the primitive Christian churches, which were themselves but imitations of the heathen temples of the Grecian and the Roman.

The geological structure of the County of DUBLIN is simple and distinct. The northern Baronies consist of a rich clay resting upon lime-stone, which latter covers, in some places, a field of bituminous coal. This structure is visible at Naul, a village on the borders of Meath. Near to the central district, magnesian lime-stone and calp appear to alternate, but the mountain range is purely of granite formation. The granitic region of DUBLIN is only a small part of that extensive granite field, which commences on the sea-

shore at Williamstown, and extends to Brandon Hill in the County of Kilkenny. Lead ore, though not in any great quantities, is found in the granite district of DUBLIN, near to the grand and singular defile called the Scalp; and veins of tolerable lead ore have also been detected in the calp rock to the west of the City, but neither have repaid the expense of raising.

THE CITY OF DUBLIN,

The Capital of Ireland ranks next to the Metropolis of Great Britain, in extent, in population, and in architectural magnificence. Its population, amounting to 200,000, is accommodated in about 18,000 dwelling-houses—which occupy an area of three miles in length by about two in breadth. The public buildings are remarkable, not only for the classic elegance of their designs, but for their magnitude, convenience, and number; and the principal streets form spacious avenues enclosed by lofty and well-designed mansions on either side, and are generally inclined to each other at such angles as do not fail to produce the most picturesque effects, and the most agreeable city views. The river Liffey, on whose banks the City stands, is enclosed by walls of squared granite stone, forming two beautiful lines of quays, which extend to a length of nearly three miles. These noble embankments reach from the sea-entrance of the Liffey, at the North Wall and Ringsend in the east, to Barrack-Bridge in the west of the City, and are united by six handsome stone bridges, free to the public, and by one foot-bridge of cast-iron, private property.

The exciting causes to the singularly rapid improvement of DUBLIN city, more particularly, appear to have arisen from the great facility which exists of procuring the most durable and beautiful building stone, the mountain granite, upon easy terms,—from the taste engendered by the genius and works of a few eminent architects, Cassels, Gandon, and Francis Johnston, Esq.—and from the singular zeal with which the commissioners of wide streets have pursued the important ends of their duty, the purifying and ameliorating of the atmosphere of the City. This desirable object has been accomplished by the destruction of several hundred decayed and miserable habitations, erected within the smallest possible area, thereby becoming the birth-places of pestilence, and the retreats of profligacy,—the abode of misery and of want,—places where sadness ever dwelt. Some of the most remarkable instances of this kind will be mentioned, subsequently, in speaking of the city improvements distinctively.

That the foundation of the City of DUBLIN is of a very remote origin is an indisputable fact. In the early ages of Christianity it was known by the appellation of *Ashled*, and, about the beginning of the second century, it exchanged its infant designation for that of *Auliana*, an epithet commemorative of the death of a native princess of that name, who was accidentally drowned in attempting to cross the river Anna-Liffey: previous to the close of that century, Ptolemy, the geographer, professed

that the city named Eblana (Dublin,) was not unknown to him. Eblana was soon after resigned for the name Dupleana, or *Dublin*, the obvious and simple composition of which term is "Dubh Llyn," the Black Pool or Harbour,* by which name the city has ever since been known to foreign geographers.

We have the authority of O'Halloran, a respectable historian, for the existence of a city here about the year of our Lord 181; when "Eogan, king of Munster, on a royal tour through his dominions, visited the City of Ath-Cliath-Dubhline. The very highest authorities amongst Irish antiquarians affirm, that about the middle of the fifth century, Alpin M'Echoaid, king of DUBLIN, and all his subjects, were publicly converted to Christianity by St. Patrick.

Before the arrival of the patron saint of Ireland, the Danes, undoubtedly, were familiarly acquainted with the eastern coast of Ireland, and had insinuated themselves into the confidence of the inhabitants of DUBLIN, to whose unsuspecting and simple manners they were indebted for permission to erect store-houses, where their wares were protected and exposed for sale. The close intercourse thus established, enabled the crafty foreigner to ascertain the weakness of the native government, and his treacherous and ungrateful character urged him to embrace the base design of dispossessing his hospitable friend and ally. Accordingly, we learn, that in the year 498 the Danes entered the river Liffey with a fleet of sixty vessels, attacked the City, and, by an act of double injustice, slew the inhabitants and took possession of their dwellings, after which they surrounded the City with Walls. This appears to have been the exact period when DUBLIN first assumed the dignity of a regularly enclosed city.

During two centuries, or more, these unrelenting intruders enjoyed an entire mastery over DUBLIN; and, by their cruelty to the natives, created an army of volunteers ready to flock around the standard of any foreigner who might deem their City a prize worth contending for. An opportunity of disengaging themselves from the Danish yoke was presented to the oppressed Irish in the year 815, by the arrival of the Normans in the Bay of DUBLIN: they received, of course, a willing support from the natives, who, although ignorant of the character of the new invaders, preferred any government to that of the tyrannical and barbarous Danes. Thus supported and encouraged, the Normans expelled their rival usurpers, and took possession of the City and its fortifications. The mild features of this new government formed a remarkable contrast to those of the late possessors: these destroyed, with a singular and unaccountable pertinacity,

* The names given to the city now called DUBLIN, appear to have varied much in the progress of time; possibly they correspond with the change of masters, which this place underwent. The following is probably their chronological order: *Aschled*, *Auliana*, *Eblana*, *Dupleana*, *Drun-choll-coil*, "The brow of the Hazel Wood," *Ath Cliath Dubh-lyn*, "The passage of the ford of hurdles across the Black Pool," *Bally-ath-Cliath*, "The town of the ford of Hurdles. The Welsh called the place *Dinas Dulin*, "The fort of the Black Pool;" and the Fingalian title was *Divelin*, "The Black Pool."

every trace and monument of literature and of art, on which they could lay their devastating hands ; the Normans, on the contrary, restored, where it could be done, the mutilated pile, protected and encouraged learning and morality, repaired and enlarged all mural defences, and introduced a graceful style of ecclesiastic architecture ; this last fact is sufficiently evidenced by the interesting remains of the ancient church of St. Audoens, in DUBLIN.

This more happy dynasty, however, was permitted to be but of short duration ; the inveterate enemy to the peace and cultivation of Ireland once more returned, and threw down the beautiful fabric of the Norman government.* In the year 1002, the accumulated oppressions and grievances, imposed upon the native Irish, became so insupportably severe, that an illustrious and heroic chieftain was enabled to assemble a powerful national fleet and a disciplined army, and to give the savage Dane a signal overthrow in that celebrated engagement, called in history, "the Battle of Clontarf." Never was a contest more nobly fought—never was a victory more dearly purchased. Here the gallant prince Brian Boromhe, seeking to bear away the "*spolia opima*," fell from his ship into the ocean, riveted in the grasp of the Danish monarch, and both sank nobly into a watery grave. Though this decisive victory nearly extinguished the savage race of the barbarian, yet we find that Mac-Turkill, a bold adventurer of that horde, continued to maintain possession of a part of DUBLIN called Eastmantown, or Ostmantown, from the Easterling or Dane, and now corruptly Oxmantown ; and, growing more confident from uninterrupted, he crossed the Black Pool, and raised some buildings on the southern bank.—But now, not only had the City of DUBLIN, but all Hibernia, to follow and to obey a different destiny. The English had found their way into Ireland invited by the faithless M'Murrough, king of Leinster ; and Raymond Le Gros, a powerful English lord, at the head of a large force granted him by king Henry II. besieged and took the City of DUBLIN. Mac-Turkill fled for refuge to his shipping, but, returning to try the hazard of the fight once more, was slain in battle before the city walls. With the death of this bold prince the Easterling power perished in Ireland, and DUBLIN, together with the greater part of the Island, soon after acknowledged allegiance to the crown of England, and became incorporated with the empire of Great Britain.

Strongbow, the most successful of all the English adventurers, having espoused Eva, the daughter and heiress of M'Murrough, was declared successor to his throne ; and DUBLIN, consequently, received and acknowledged his authority. But Henry, who had observed with jealousy the rapid strides of this adventurous lord to kingly power, now claimed the Earl's submission and allegiance, and demanded a total surrender of the City of DUBLIN. The dutiful obedience of this great liege lord to his sovereign induced Henry to visit Ireland in person ; and, landing at Waterford, in the year 1172,

* Dublin was also known to the Anglo-Saxons, whose king, Edgar, in his charter called "Oswald's Law," dated at Gloucester in the year 964, calls Dublin "*nobilissima civitas*."

he proceeded to DUBLIN, where he erected a temporary, wicker-work residence, on the spot where St. Andrew's Church now stands, invited the Irish princes and chieftains to accept the British laws and constitution, and received, in consequence, their conditional surrender. He next summoned a parliamentary assemblage, and introduced English laws, and, in one year from the date of his arrival, granted an advantageous charter to the city of DUBLIN. In this charter many Bristol merchants were included, whereby a commercial intercourse was opened between the countries, and one step taken towards the obliteration of national distinctions. Henry's charter was the foundation of municipal privileges in DUBLIN, but that of King John, in 1210, was more full and complete: this prince erected courts of justice, deposited a written abstract of the English laws in the Exchequer at DUBLIN, and established a mint there also. Henry III. granted the city of DUBLIN, in fee-farm, to the citizens, at an annual rent of 200 marks. Edward III. made many alterations in the institutions of the two preceding monarchs, and, amongst others, recalled the current money, issued a new coinage, and established four different mints in DUBLIN at one period. DUBLIN enjoyed the honour of a royal visit from the unfortunate Richard II. who there received the first intelligence of the invasion of his throne by Henry of Lancaster. The changes consequent upon the Reformation were of course extended to DUBLIN by King Henry VIII.; he introduced the *harp* on the reverse of all pieces of money coined in DUBLIN for the use of Ireland, and he was the first monarch of England who assumed the style of *King* of Ireland, a title ever since borne by his royal successors.

The municipal government of DUBLIN consists of a lord mayor, twenty-four aldermen, two sheriffs, and the common-council, or representatives of the different guilds. The chief city officers, in the early ages of this ancient corporation, were called provost and bailiffs, titles exchanged, during the lieutenancy of the Duke of Lancaster, for the more graceful ones of mayor and sheriffs; but it was reserved for Charles II. an especial benefactor of DUBLIN, to elevate the chief city magistrate to his present dignity of *lord mayor*. Sir James Bellingham was the first who enjoyed this high civic honor, which was accompanied by a lasting and substantial mark of royal bounty, a pension of five hundred pounds per annum for ever to the city, for the proper maintenance of such a rank and dignity. King Charles also bestowed a beautifully adorned and valuable collar, called, from the form of the principal ornament, "The collar of SS." This splendid present was preserved with pride, and with affection, by the corporation, until the year 1688, when Sir Michael Creagh, then chief magistrate, absconded, carrying the royal gift along with him. King William III. granted a new collar of SS. to the corporation, worth at that period one thousand pounds. This was first worn by Bartholomew Vanhomrigh, father of the lady known to the world under the fictitious name of *Vanessa*, in the writings of the celebrated Dr. Swift. The delinquency of Sir Michael Creagh has not been forgotten, for he is still regularly summoned, by proclamation, to appear in court, and answer the high charge preferred against him, under pain of outlawry.

The boundaries of ancient DUBLIN are distinctly laid down in the charter of King John, and the franchises easily ascertained; but it would be quite impossible for a passing visiter or observer, however acute, to discover and connect the ancient enclosures, so much has the city grown beyond its early limits, and so totally are the old embattled walls obliterated and effaced. The plan of the Danish enclosure may be seen laid down on Speed's map, to which no addition appears to have been made, (whether the first Norman descent be fabulous or not,) until the year 1316, when DUBLIN was invaded by Edward Bruce, the Scot. Commencing at Dublin castle, the old walls crossed the garden of Lucas's coffee-house (the site of the present Royal Exchange) to Dame's-gate, (the extremity of Dame-street.) This gate, the most public and most frequented city entrance, the unfortunate Lord Strafford attempted to widen or remove, but without effect, although it was totally demolished, and with public consent, shortly after his melancholy fall.

In 1641, the space now occupied by Essex-street, Temple Bar, and Craue-lane, was "a slough and strand," on the margin of which, not far from Dame's-gate, stood a little quay* or wharf for mooring small craft. The reign of Charles II. a reign fraught with benefits to DUBLIN, saw the reclamation of all this strand, the river embanked, and witnessed the erection of a council chamber, and other structures, thereon. In 1675, Izod's tower was demolished, and a new entrance, called in honour of Arthur Capel, then lord lieutenant, Essex-gate, erected in lieu; but this last erection has also retired before the rapid advances of civilization and improved state of society and of government, which supersede the necessity of such futile protections, "*nec istis defensoribus (hoc tempus) eget.*" From Izod's tower the old wall extended in a north-west direction to Newman's Tower, on the banks of the Anna-Liffey, a little westward of the site of the present Essex bridge: the line of defence was thence continued to Case's Tower, (subsequently called the Baker's Hall,) and further westward was connected with an old castle, conspicuous in the real and fictitious history of DUBLIN, called Proutefort's, and sometimes Fyan's castle.† The Fyans once held high offices in the civic government of DUBLIN, and William Proutefort was a parliamentary commissioner for the collection of pecuniary subsidies, in the year 1358. In later years, Fyan's castle was used as a state prison.

Here terminated the original and very ancient Danish enclosures, and here also commenced the new walls, built to strengthen and enlarge the city on the approach of

* At this quay the learned but ill-fated Archbishop Alan embarked, in a small boat, to escape the fury of Lord Offally's wild adherents, in the year 1534, and, attempting to reach the harbour of Dublin, was blown upon the shore of Clontarf; from whence, escaping to the village of Artane, he sought shelter and concealment for the night, but, being discovered by the insurgents, was cruelly assassinated. The bold young lord, whose filial affection outran his judgment and urged him to rebellion, has been acquitted, by historians, of any participation in this dastardly and cold-blooded murder.

† The scene of a very agreeable novel, lately published, called "Thomas Fitzgerald or the Lord of Offally," is laid principally in this old castle and its vicinity.

Edward Bruce. They extended nearly due west, along the present Merchant's Quay, to to Bridge-gate, an old and remarkable building, standing at the foot of the avenue now called Bridge-street, and fronting the ancient bridge across the Liffey, now succeeded by the elegant structure, in the same place, called after Lord Whitworth. Bridge-gate was a very old and very public entrance to the city, being adjacent to the Corn Market. It was supported by two large and lofty towers, was adorned by a great clock, set up in 1560, by Queen Elizabeth, who re-edified this ancient structure, and placed the royal arms in front, to commemorate the benefit. This wise monarch first erected public clocks in Dublin, in the year 1560, at Dublin Castle, St. Patrick's cathedral, and in the city. From Bridge-gate the new wall was led parallel to the west side of Bridge-street, to the lower end of New-row in Thomas-street, where stood another gate, close by the Cuckold's post,* called Gormund-gate.† The curtain wall connected this last-named entrance with Ormond-gate, which should be the "Geata na Eorlagh" of Harris; and a continuation of the same was led to Newgate, on the summit of the hill.

Whether *Newgate* is so called from having been the latest erected, or from Newgate prison in London, is uncertain; but it is acknowledged to have been so denominated for 500 years previous to its removal. The old wall from this followed a south-east direction, at the rear of Back-lane, to St. Nicholas Gate. The curtain between the latter place and Newgate supported three towers: the first, little more than a station for a centinel, was called the Watch Tower, it was a low square building, and remains yet tolerably perfect: the second, which was of an octangular form, acquired a leaning position, hence was it usually known by the appellation of "The Hanging Tower:" and the third, adjacent to St. Nicholas Gate, was called the Round Tower, but sometimes the Tower of St. Francis. The last-named entrance was connected with St. Werburgh's Gate by a line of defence parallel to the position now taken by Bride's Alley, and continued to the lower end of Werburgh's-street; issuing thence towards Pool or Le Pole Gate, the line passed between what are now Hoey's-court and Little Ship-street, and completed the circumvallation by its union with Birmingham Tower, in the castle of Dublin. Large portions of this ancient mural fence are still visible, both in the lower castle yard, and at the rear of Little Ship-street.

It is neither necessary nor suitable to revert to the very early and very rude instances of architecture of which Dublin, like other great cities, must have consisted: neither

* Quere: *Cucking* post, or stool?

† Stanihurst and Harris conjecture that this is no other than *Ormond Gate*, but do not offer any sufficient or satisfactory reason. To us the name "*Gormun*" appears perfectly correct and intelligible, derived from *Gormun* or *Gorman*, woad and wormwood, plants used by dyers. *Gormun* is a term common to the Gaelic, Irish, and Welsh languages, having the same signification in each; and this gate being on the water's edge, might probably have been used by dyers for the convenience of *dipping* and *tringing out*, a conjecture sufficiently justified by the traditional name still in use, of "*Wormwood Gate*." Again, if this entrance be called *Ormond Gate*, there will then either be *two Ormond Gates*, or one entrance must be left "*sine nomine*."

is it requisite to detail the ancient customs of the citizens, their representations of what were called "mysteries,"—the quaint ceremony of riding the franchises, and many other singular customs long past away. We should rather wish to direct public attention to those changes which are of a later date, those effects which are more obvious, and more important to present society, as well to that which is to succeed.

By an inspection of Speed's chart of the city of Dublin, published in 1610, it will be seen, that at that late period there were but twenty streets within, and thirteen without the walls. A most accurate map, after a survey by Rocque, published in 1759, represents an increase of five hundred and sixty-seven avenues; and, in 1821, the number of avenues amounted to 1120, of houses to about 20,000, and the population was estimated at 190,000 souls. Possibly the rapid state of progression, both of population and of habitations, is most distinctly and readily expressed by the preceding brief comparison of the three periods of 1610, 1759, and 1821; the returns of all which periods rest on excellent authorities.

MODERN DUBLIN measures about three English miles in length, by about two and a half in breadth, and is nearly in the form of a parallelogram. It is embraced by two noble lines of artificial navigation, called the Grand and Royal Canals, both communicating with the Anna-Liffey, the river on which the city is situated, and by which it is bisected. There is also a most agreeable ride, called the Circular Road, which nearly surrounds DUBLIN, and commands many delightful prospects towards the mountains and the bay.

The actual site of Dublin was badly selected by the ancients, and unwisely preserved by their successors: it was an extensive morass, inundated by the sea on one side, and by the swellings of a capricious mountain-torrent on the other. But the advantages of continuing the capital near this place were so obvious to the English government, who appeared to appreciate fully these words of Elizabeth, in a private letter to Lord Mountjoy, "*DUBLIN is a port not to be overthrown, standing so commodiously for passage out of England,*" that they resolved to yield to no natural obstructions. Accordingly, at an incalculable expense, the sea has been repelled, and widely extended marshes have been reclaimed, drained, and built on. The unruly torrent has been enclosed for a distance of three miles by lofty and deep laid walls, and the levels of the highways elevated above their former surfaces. In addition to these expensive and Herculean efforts, all old and contracted streets of the ancient city have been succeeded by broad and noble avenues, connecting in some cases the most spacious squares in any British city.

Of these areas the most spacious and beautiful are Stephen's Green, Merrion Square, the College Park, Fitzwilliam, Rutland, and Mountjoy Squares, besides several capacious parks and pleasure grounds attached to different public buildings, and to noblemen's residences. The beneficial consequences to the salubrity of the climate, resulting from the improvement just mentioned, are quite manifest; but the more accurate delineations

of those great works themselves are reserved for their appropriate places in the succeeding Illustrations. There the public avenues, public buildings, and great institutions, shall be carefully and briefly described; nor will their originators appear to have wanted boldness in conception, spirit in execution, or powerful pecuniary means, in the accomplishment of objects of such difficulty, such magnitude, and directed by so much wisdom.

DUBLIN, FROM BLAQUIERE BRIDGE.

The first Illustration portrays the local circumstances of the city of DUBLIN strongly, distinctly, and in a characteristic manner. The commanding prospect there exhibited, is taken from the high ground at Blaquiére Bridge, which crosses the Royal Canal near to Phibsboro', a little to the north of the city, and probably not very distant from the spot mentioned in our first page, as that from which the patron Saint of Ireland foretold the future importance of DUBLIN, and conferred on it his benediction. The foreground presents an agreeable and satisfactory view of a branch of that noble still-water navigation, called the "Royal Canal;" the centre is occupied by the clustered assemblage of domestic roofs, of slender and heaven-pointing spires, of lofty turrets, and of noble domes, that now crowd and adorn this early promised city. These numerous objects appear well relieved along the base of the lofty and sombre chain of mountains, which occupies the distance, and forms a beautiful background to the landscape, while an eternal murky cloud of sooty exhalation hangs midway up the mountain-side, and indicates the many busy haunts of men.

The Royal Canal, the most remarkable object in this view of DUBLIN, is a feature not only very imposing, but, unhappily, also very characteristic of the scale formerly adopted in the execution of public works in Ireland. The portion introduced here is only a lateral cut, half a mile in length, branching from the main trunk, near to a place called the Cross Guns, and extending to the Company's Packet station and Floating-boat Docks, at Glasmanogue and the Broad-Stone. Before reaching their destination, the waters of this branch-canal are conveyed over the high road, near Phibsboro', by a handsome and well-constructed arch called the "Foster Aqueduct,"* built after a design by Mr. Millar. Possibly it may not be irrelevant to introduce here a slight sketch of this useful and magnificent line of inland navigation, which occupies so prominent a position, not only in this precise illustrative view, but even in the statistics of Ireland generally. In 1789, a company was incorporated by Royal Charter, and to them extensive powers were committed. Their object was the collection of subscriptions for the purpose of opening a grand line of canal, from the north side of the city to the upper part of that noble river the Shannon, a distance of eighty-six and a half English miles. In this great length, which

* The following Inscription is graven on both fronts, "*Foster Aqueduct, Serus in Calum redeas diuque,*" &c.; by which unhappy arrangement the Aqueduct becomes personified, and the compliment therefore ludicrously misapplied.

is terminated at Tarmonbury, or Richmond Harbour, in the county of Longford, an elevation of 307 feet above the sea-level is attained, by means of twenty-six locks; while the descent, on the west side, to the river Shannon, is accomplished by fifteen. The supply of water, which is indeed never-failing, is derived from a natural reservoir, called "Lough Ouil," in the county of Westmeath, an area of about 2856 English acres, whose aqueous resources are altogether internal and independent, being solely supplied by springs. The average height of the surface of this beneficial lake, is about two feet above that of the grand summit level at Coolnakay, and consequently 309 above high-water in Dublin Bay. The too great liberality exercised in the formation of the Royal Canal, rendered the termination of the design unfortunate, and of course unprofitable; and tends, in no remote degree, to engender a disgust towards that useful mode of obtaining funds for the promotion of national works—public subscriptions. Indeed, in this particular case, the imprudence of expending enormous sums of subscribed supplies, and of executing works of an *unnecessary* magnitude, in anticipation of a wonderfully increased trade, is too clearly demonstrated by a comparison of the two great Irish canals, with the economical, profitable, and sensible systems of water-carriage in England and Wales. The dimensions of the Royal Canal are 24 feet at the bottom, and 44 feet at the surface, having a depth of six feet; the eastern extremity is terminated by a series of floating docks, communicating with the river Liffey, 14½ feet in depth, and capable of containing sixty sail; and the western end opens into the river Shannon at Richmond Harbour, already mentioned. In the execution of this extensive design, two errors, of a nature almost fatal, were committed; first, the dimensions were too great for any probable state of commercial prosperity, and should rather have followed than led an improvement of trade; secondly, these two noble canals, originating at DUBLIN, are carried through nearly the same district, and, for many miles, run nearly parallel: the first error can never be redeemed, but a remedy is suggested for the second, viz. a union of the two main trunks through the medium of Lake Belvidere.

A very considerable trade, both in corn and fuel, is carried on with DUBLIN by means of the Grand and Royal Canals; and very probably, they may yet render DUBLIN a most important emporium for the exportation of grain; the barges or boats which navigate both are rated at from forty to sixty tons burden.

Returning again to the consideration of the "local circumstances" of DUBLIN, as represented in the Illustration or view from the north side, the city there appears to lie below the level of the foreground; and this depression, which exceeds 70 feet, contributes somewhat to shelter its avenues from the northern blast. The westerly winds, which are the most prevalent and injurious, as well as the southerly, are partly interrupted in their attacks by the grand barrier of hills called Mount Venus, Kilmashogue, Garry-Castle, and the Three-Rock Mountain, which appear to form a mural precipice in the distance; while the easterly wind, more kindly to this climate, seldom more than breathes upon its shores.

From this illustration, then, three inferences may be deduced,—the vastness of that line of navigation called the Royal Canal, and the tonnage of the barges which navigate its surface,—the extent and local position of the city itself,—and the romantic and mountainous character of the adjacent country.

SARAH'S BRIDGE.

The poverty of natural inland navigation in this vicinity is amply compensated by the valuable artificial rivers just described; the Anna Liffey, on whose banks the city stands, at time of half-flood is only navigable by small boats, and even then only as far as *Sarah's Arch* or *Island Bridge*, the limit of the tide. At the termination of the river navigation, (if it deserve the name of navigation,) and adjacent to the Salmon Fishery belonging to the corporation, one noble elliptic arch spans the Anna Liffey. The whole length of masonry, including the required dead works, is 256 feet, and the carriage-way is thirty-eight feet in breadth. The arch affords a waterway of 104 feet in width, having an altitude, or semiaxis minor, of thirty feet from high-water to the key-stone. The appellation of "*Sarah's Bridge*" was conferred upon this elegant structure in compliment to Sarah, Countess of Westmoreland and Vice-Queen of Ireland, who condescended to lay the first stone of the foundation on the 22d day of June, 1794. A comparison is not unfrequently instituted between this DUBLIN Rialto and that famous one of Venice, because the chord of Sarah's Bridge, being 104 feet, exceeds that of the Venetian by six feet; but the design of Michael Angelo is clearly preferable, as well from its superior lightness, grace, and elegance, as from its better and more flatly constructed causeway; this is the consequence of suppressing the altitude of his arch, which is only 23 feet: besides, the Rialto was erected 200 years earlier than its Hibernian rival. The design of Sarah's Bridge was supplied by Mr. Stephenson, a native of Scotland.

In the county of Glamorgan, however, a very extraordinary instance occurs of a single *stone* arch, of greater span, and of fairer proportions, than either of those just mentioned, the "*Pont-y-Pryd*," or *Bridge of Beauty*, which was thrown across the river Taffè, in that shire, in the year 1755. The arch is a segment of a circle, whose diameter would be 175 feet; its chord measures 140 feet, and its altitude is only thirty-five. This very light and beautiful piece of architecture, which tourists fancifully compare to a rainbow shooting across from bank to bank, is said to have been designed by an obscure country mason, William Edwards, of Eglwysilan. But while such noble efforts of genius continue to deserve the admiration of mankind, it can hardly be said that they continue to command it, so entirely are the greatest works of this class in *stone* eclipsed by the great arches of cast-iron, and by the wonderful chain suspension bridges, now so readily and so securely made.

THE WELLINGTON TESTIMONIAL.

Within a distance of half a mile from Sarah's Bridge, and in the enclosure of Phoenix Park, stands the memorial called the "Wellington Testimonial." The inhabitants of DUBLIN participating, equally with the other countries of Europe, in feelings of grateful acknowledgment to the heroes of Waterloo, determined to express their sense of those courageous deeds and warlike achievements, which will ever occupy a principal place in the history of Great Britain, by the erection of a memorial worthy of the event. Accordingly, subscriptions were contributed, amounting to £26,000, and placed at the disposal of a committee, composed of persons of acknowledged taste and much experience in the fine arts. Designs were furnished by artists from all parts of the united kingdom, for the inspection and adoption of the committee, who also offered premiums for, in their judgment, the six most meritorious. The public were gratified by an inspection of the most approved models, which were exhibited in the gallery of the Royal DUBLIN Society, the majority appeared to favor the adoption of Mr. Hamilton's very elegant obeliskal design, combining all the advantages of simplicity and of magnitude which the present column possesses; while the man of pure classical taste at once claimed the appropriate model presented by Bowden, and copied from Trajan's Pillar. The most colossal, but least attractive, the design of Mr. Smirke, was however selected by the committee, to whom the public had delegated full power for that purpose.

Smirke's design consists of a base formed by four great flights of steps, of inconvenient and gigantic dimensions, ascending to a height of 20 feet. The ground periphery of the base measures 480 feet, and the summit platform supports a square subplinth, 60 feet in periphery by 10 feet in altitude. This again is surmounted by a pedestal 56 feet square by 24 feet in height, from which a truncated pyramidal column, measuring 28 feet round its base, rises to a height of 150 feet above its pedestal, diminishing in the ratio of an inch to a foot in its ascent. The total height of this great obelisk is 205 feet. The principal front, according to the original design, but which is not yet completed, is to be adorned by an equestrian statue of his Grace the Duke of Wellington, dressed in a military costume; for this the pedestal is erected, and stands near the summit of the stair-formed base, entirely detached from the principal column. The pannels of the pedestal of the grand obelisk are intended to be adorned by bas-reliefs of the principal battles won by his Grace, and the names of many of his well-fought fields are carved on the facades of the pyramidal shaft, at equal intervals. The entire of the Memorial is of hewn granite stone, raised in the DUBLIN Mountains: the situation is very well selected, and was formerly occupied by a salute battery, which was erected there from its commanding position relative to DUBLIN generally. Indeed, the colossal scale of the Wellington Memorial prohibited its admission within the avenues, or even squares, of the city, nor is this to be regretted. Its present site is remarkable and

conspicuous,—around its base, the military forces, stationed in Ireland, are annually assembled, and make a grand display of accomplished discipline and of skilful manœuvre; while the dull, monotonous character of the great pyramid itself is relieved by the agreeable accompaniments of undulating and extensive grounds, intersected by broad and noble avenues, and adorned by picturesque groups of forest trees, through the vistas of which the memorial is occasionally seen in a pleasing and rather imposing aspect.

MEMORIAL OF THE KING'S VISIT TO IRELAND.

The subject of this Illustration partakes somewhat of an historic importance, independently of its possessing a good deal of picturesque effect; the latter is chiefly attributable to its well-chosen position. On the summit of a rude mass of granite rock, with which the southern coast of DUBLIN Bay is bound, stands a truncated pyramidal column, resting upon four large balls, surmounted by a cushion, on which a Royal Crown is seen resting. The design is simple and unassuming, intended merely to mark the occurrence of a gratifying event in history—the Visit of his Majesty to DUBLIN, and his Embarkation at that precise place. The fronts of the pyramidal shaft are decorated with sunk pannels, on one of which is graven the following inscription:

TO COMMEMORATE THE VISIT OF THE KING TO THIS PART OF HIS
DOMINIONS, AND TO RECORD, THAT ON THE THIRD OF SEPTEMBER,
1821,

HIS MAJESTY IN PERSON GRACIOUSLY NAMED THIS ASYLUM
HARBOUR “THE ROYAL HARBOUR OF GEORGE THE FOURTH,” AND ON THE SAME
DAY EMBARKED FROM HENCE.

EARL TALBOT. LORD LIEUTENANT.

ERECTED 1823.

On the other pannels are inscribed the names of Marquess Wellesley, who succeeded Lord Talbot in the government of Ireland, and during whose Lieutenantancy the Column was set up; of the Harbour Commissioners; and that of John Rennie, Esq., the Engineer of the works; while one of the pannels of the plinth is filled with these words,

FIRST STONE OF THE EAST PIER LAID BY HIS EXCELLENCY EARL
WHITWORTH, LORD LIEUTENANT OF IRELAND, ON THE 31ST OF MAY,
1817.

The column and its accompaniments are composed of the beautiful granite before mentioned, and enclosed by a handsome, oval-formed railing of iron. The little figures in the foreground, sufficiently declare the height of the Pyramid to be about thirty feet, and the critic will readily detect the too great magnitude of the Crown upon the summit. In the distance is seen the entrance into the Bay of DUBLIN, enlivened by the passing of steam-boats; and close to the foot of the Memorial, may be observed the small building containing the tubes and apparatus for supplying ships' boats with fresh water.

VIGNETTE.—HOWTH LIGHT-HOUSE, FROM THE NEEDLES.

Few subjects can be more sublime and grand than the present Illustration, under the circumstances and point of view in which it is here represented. A vista, formed by a great chasm amid the rocks, discloses to the view the lofty promontory called the Baily, starting precipitously from the water, and having its narrow summit crowned by a beautiful tower, supporting a great lantern with an encircling gallery.—The character of "*The Needles*" is naturally sublime: the intervening sea between them and the light-house always presents an agitated surface; and the little bold peninsula itself, exposes a series of rocky, steep, and inaccessible cliffs. The cross light introduced into the view, very happily relieves the light-house and its rocky pedestal upon a dark, angry, and characteristic sky.

The Howth Light, as it was usually styled, stood on the north side of the hill, at an elevation of 300 feet or more above sea-level, owing to which circumstance it was frequently involved in clouds and mist, while lower stations were clear and defined. This occasioned the erection of the interesting and picturesque object, the chief feature of the Illustration, called the Baily Light.

The Baily is a perpendicular rock, nearly insulated, whose vertex is elevated one hundred and ten feet above high-water mark: it stands on the north side of DUBLIN Bay, two miles north of the sand-bank, on which the Burford man-of-war was wrecked in 1770, *et cui nomen dedit*, and on which the Apollo frigate struck, at the period of the King's visit to Ireland in 1821.

The light-house, erected by the Ballast Board of DUBLIN, is a substantial edifice, in the form of a frustrated cone, supporting a lantern, which exhibits a fixed bright light. The illumination is produced by a set of reflectors ground to the parabolic form, in the foci of which, large oil lamps are placed. This is the system now generally adopted by the Trinity-house in all their recently erected light-houses.

ST. PETER'S CHAPEL AND FREE-SCHOOLS.

This pretty, modern building is one of the many handsome religious edifices, which are annually erecting round the City of DUBLIN by all denominations of Christians. Since

the year 1747, Roman Catholic places of worship have increased more rapidly than those of any other religious professors, having been prohibited previous to that date, and the removal of that restriction has much contributed to the improvement and beautifying of the Capital and Metropolitan County.

St. Peter's Chapel stands at the divergence of the New Cabra Avenue, and the beautiful and fashionable ride to Phœnix Park, called "the North Circular Road." The Chapel consists of a Porch and Chancel eighty feet in length, by forty in breadth, very neatly and unostentatiously finished. The exterior is in Milner's second order of Gothic Architecture, very correctly executed, and built of the impure lime-stone found in the County of DUBLIN. The floor of the Chapel is much elevated above the exterior surface, which gives an opportunity of introducing a beautiful flight of steps, with broad landings in front, and admits of a spacious apartment beneath, used as a free-school, where the poor children of the district are educated. At one side of the chapel a vehicle peculiar to Ireland, and called an "Outside Car," is represented; and at the other, a character with which Ireland is unhappily too familiar, the mendicant, catches the attention.

COLLEGE STREET,

one of the most spacious avenues in DUBLIN, commands a view also of one of the greatest thoroughfares, its own intersection with Westmorland Street and College Green. The centre of the View is occupied by the Eastern Portico of the Bank of Ireland, formerly the entrance to the House of Lords, having on its left the ornamented screen connecting this Portico with the grand or principal front in College Green.—The Eastern Portico is a very light, chaste, and beautiful colonnade, consisting of six elegant and lofty columns, of the Corinthian order, supporting a plain entablature, and surmounted by a graceful pediment. On the apex of the pediment rests a statue of Fortitude, having Justice on her right hand, and Liberty on her left. The ornamental parts of this classic front are of Portland stone; the retired parts, of the durable granite quarried in the vicinity of DUBLIN. The design, of the Portico alone, was supplied by the late James Gandon, and it was erected in the year 1785, at an expense of £25,000.—To the right of the Eastern Portico of the Bank, and ranging with the dwelling-houses of College Street, is the Gallery of the Royal Irish Institution, established in 1813, "for the encouragement and promotion of the Fine Arts in Ireland." The elevation is unaffected and pleasing; it consists of two stories, a basement, ornamented with rusticated masonry, pierced by two circular-headed windows, and by an entrance way,—and an upper story, decorated with four plain pilasters, supporting a continued entablature: the spaces intermediate between the pilasters are occupied by niches decorated with architraves and dressings. The interior consists of an entrance-hall, board-room, and keepers' apartments, on the basement story, and of one octagonal Gallery, lighted by a spacious lantern, on the story

above. Frederick Darley, Esq. furnished the design after which the Gallery was erected, in 1827; and the first exhibition held here, which was in the year 1829, fully justified the excellence of his judgment in the mode of admitting light on the walls.

The opposite side of College Street is occupied by the dark and lofty wall which encloses the College Chambers—an occasional tree droops its branches across the pathway—and one of the lofty pavilions of the grand front of the University just rears its head above the foliage.

POST-OFFICE, DUBLIN.

The General Post-Office of DUBLIN is one of the most remarkable edifices in that beautiful city, both for the elegance of its design, and the happy choice of its position. A spectator placed at the southern corner of Earl-street, in Sackville-street, sees the front elevation of this noble edifice finely thrown into perspective; while the long, unbroken line of Henry-street is excluded by the heavy, massive pedestal of Nelson's Pillar, which just then interposes on the left; the vast breadth of Sackville-street, the noblest city-avenue in Europe, is expanded—enlivened by the continual passing of fashionable loungers, and fashionable equipages, in addition to the bustle usually attendant upon the arrival and despatch of Mail Coaches at the Post-Office of a capital city.

The building, since converted into "Home's Royal Arcade," on the south side of College Green, was formerly the General Post-Office of Ireland: want of accommodation, and the enormous expense of procuring it in that immediate neighbourhood, occasioned the erection of the present noble structure in Sackville-street. It is built after a design, which is universally admired, of the late F. Johnston, Esq., many years architect to the Board of Works, and the Founder and President of the Royal Hibernian Academy. The front elevation consists of a portico and wings; the former eighty feet in length, the latter seventy feet each. The portico is truly noble, it is thrown entirely across the foot-way, without the aid of lateral columns, and consists of six stately pillars of the Ionic order, measuring four feet six inches in diameter, supporting an entablature, the frieze of which is enriched by the device of the wild-honeysuckle, beautifully executed, and in high relief. Above the entablature lies the pediment, enclosed by a rich cornice, and bearing the royal arms in the tympanum. Three well-finished, allegorical statues, ornament the acroteria: Hibernia, with her shield and spear, occupies the centre; Mercury and Fidelity possess the right and left.—Beneath the portico are five circular-headed cells, admitting to the receivers and public offices, and above is a range of windows, corresponding, and enriched with architraves. The wings are less ornamented than the centre; the basement, which is rusticated, supports two stories, above the uppermost of which a deep block cornice projects, the support of a handsome massive balustrade, while it is itself supported by a plain entablature, continued round the north and south fronts.

The agreeable spectacle, with which the Londoner is familiar, the despatch of the Mails at evening, has been deprived of its interest in DUBLIN, by an arrangement, in which security alone was consulted: the coaches are admitted into a court-yard within the building, by a gate in the south front; and, having received the letter-bags, are dismissed, *singly*, through the gate of egress in the north.

STRONGBOW'S MONUMENT.

The ancient Monument of Richard, surnamed Strongbow, Earl of Pembroke, Chepstow, Strigul, and Oigny, stands on the north side of the great aisle of Christ Church, DUBLIN. He was the first invader of Ireland, a brave warrior, and a wise politician. He landed in Ireland about the year 1169, married the daughter of an Irish king, and succeeded to the government of the province of Leinster. He died in the year 1177, and was interred, with much ceremony and solemnity, in the vaults of Christ Church. His Monument consists of two parts, the more perfect, is the figure of a knight clad in armour, bearing his shield on his left arm, and having his sword sheathed: the armorial bearings are three crosses; and, as far as the injured state of the head will allow a conclusion to be drawn, the vizor was down. This figure, which is entire, reclines upon a square *torus*, about three feet in height. On the left of the recumbent knight, which is supposed to be the Monument of Earl Richard, is a half figure, recumbent also upon a *torus* of like form; though much mutilated, it may be distinctly observed that the hands are placed upon the *abdomen*, as if endeavouring to compress it. Of this curious figure, and its strange attitude, there are two explanations offered: the first, that it is the effigy of Eva, the daughter of Macmurrugh, and wife of Strongbow, and that its dilapidated appearance is owing to the injury it sustained by the falling of the roof and nave of the Cathedral, in 1562. That this latter event did happen, is proved sufficiently by the following Inscription, which appears upon a tablet, immediately above the tomb of Strongbow.

THE : RIGHT : HONORABLE : T : ERL :
 OF : SVSSEX : LEVTNT : THIS : WAL :
 FEL : DOWN : IN : AN : 1562. THE :
 BILDING : OF : THIS : WAL : WAS : IN : AN :
 1562.

But there is not any notice here of the injury sustained by the Monument. The second explanation is given by Stanihurst, the historian, who assures us, that Strongbow granted his only son, then a youth, permission to engage with the enemy, on this condition, that, if unsuccessful, his life should be the forfeit; the son, having accepted the terms, made a hasty charge upon the Irish, and was very speedily repulsed with loss. Immediately he fled into his father's presence, and, prostrating himself before him, prayed for mercy and

for pardon ; but, says Stanihurst, “*Parens ira excanduit, et unicum filium, districto ense, adeo violenter subter umbilicum secuit, ut viscera et exta ab adolescentis alvo, sanguinem miserabiliter stillantia, profluerant : atque ita confectus et saucius vitam dimisit.*”

This passage fully explains the meaning of the half-length figure ; neither does it appear to have been broken, but is finished quite round with as much accuracy as the full length figure of Strongbow which lies by its side.

DUBLIN FROM *PHENIX PARK.

There is a great variety of agreeable scenery to be found in the Park. The grounds are naturally of a graceful undulating character. Many pleasant glens and deep dells, overshadowed by the weeping ash and birch, and by various forest trees, occupy the northern side, while the centre is spread out into great level areas, encompassed occasionally by noble full-grown elms and limes, disposed in judicious groups, and picturesquely clustered, and the noble vistas, through which the public avenues pass, remind the visiter sometimes of Windsor forest.—The supply of water is but small : however, art has assisted in alleviating the grievance, by the detention of what nature does bestow, in two large pools, called the Upper and Lower Ponds. These artificial lakes are tolerably extensive, of considerable depth, well supplied with fish, and are adorned by gracefully sloping banks planted with shrubs and trees, with occasionally a cottage or a moss-house hanging over the margin.

The distant views, or Off-skips, from Phoenix Park, are particularly grand ; to the south, the high grounds of Kilmainham, many villas, and part of the City suburbs, backed by the lofty and beautiful mountains of Wicklow, form a very sublime scene—while to the East, the Liffey is seen winding her silvery course beneath the Rialto of DUBLIN, then passing away from view beneath the Royal bridge, amongst dense masses of building, “where the murmuring of her waters is unheeded ;” while the middle distance and background of the picture are occupied by the roof, the tower, the spire, the dome, and by all those monuments of vanity and of ambition, with which the abodes of “man, proud man,” are ever replete.

Our foreground is a fine specimen of the broken wavy surface which beautifies the Park : a keeper’s lodge lies below the rugged bank in the centre, and the Wellington Memorial stands on the summit of a commanding eminence on the left. Sarah’s Arch is no where so beautiful or so conspicuous, embracing the whole surface of the river, having the barracks of “Island Bridge” on the right, above which the steeple of the Royal

* The derivation of the term Phoenix has perplexed the antiquarian. It is supposed, by some, to have been given by the Knights Templars, placed by Strongbow in the Priory of Kilmainham, in 1174, referring to their Phenician connexion.—Others derive it from Phenian, a seat of learning : but it is, more probably, derived from *Fion-uisg* (Finisk) signifying “fenny water,” the precise character of the Phoenix Spa, which springs out of a fen or marsh in the Park.

Hospital, a noble specimen of the masterly genius of Sir Christopher Wren, raises its delicate form. To the east again, and beyond the woods of the Hospital, are seen the lofty spire of St. Patrick's Cathedral, the gigantic Windmill, built by Mr. Costelloe, at the rear of Thomas-street, the steeples of St. Audoens, and of St. Nicholas: and, in the remote distance, the noble Dome of the Four Courts appears towering above the surrounding roofs, having the ancient steeple of St. Michans on its left.

There are several positions on the north and north-west sides of the City, whence more extensive views of Dublin may be had, but they are too remote to be satisfactory to one unacquainted with the various objects in the panoramic scene, and incapable of being managed by the pencil.

GREAT COURT-YARD, DUBLIN CASTLE.

The ancient Castle of DUBLIN was built by Henry de Londres, Archbishop of DUBLIN, in the year 1220, and converted into a Vice-regal Palace by Queen Elizabeth, in 1560. The present arrangement consists of two distinct parts. "The lower Castle-Yard," which contains the old Treasury, Chapel, Ordnance offices, &c.; and the upper Castle-yard, or Great Court, in which are the apartments of the Lord Lieutenant, Chief Secretary, &c. This latter is a spacious quadrangle 280 feet in length by 130 in breadth, surrounded by stately buildings, and ornamented by noble archways, for ingress and egress on public occasions. To the right hand of a spectator, just entering the Court from the Lower Castle-yard, stand the offices and apartments of the Secretary of State, near to which is seen, in the Illustration, a troop of Lancers, preparing to relieve guard; a duty performed daily in this Court, with much ceremony, and affording a very interesting spectacle. Adjacent to this last-mentioned building is the grand entrance from Cork-hill, a spacious archway of rusticated masonry, on the summit of which rests a statue of Justice, of whom it was wittily observed by the late Dr. Barret, the learned head of Carlow College,

"Statue of Justice!—mark well her station,
Her face to the Castle, her back to the Nation."

The centre of the right side is adorned by a graceful building, called the "Bedford Tower:" its basement, a rusticated open arcade, supports a pretty loggia of the Ionic order, having a pediment with a plain tympanum above. A very graceful octagonal lantern rises from the roof, pierced by circular-headed windows, ornamented with highly enriched architraves, and adorned with elegant Corinthian pilasters. A dome of easy convergence crowns the lantern, and from its summit the Union flag is hoisted on all occasions of public rejoicing:—a corresponding gate is erected at the other side of Bedford tower, having a statue of Fortitude on its summit, which, as well as the figure of Justice before mentioned, was executed by Van Nost.

The remote end of the Court is occupied by a range of buildings, in uniformity with the State apartments on the left, and appropriated to the accommodation of his Excellency's household; while the steeple of St. Werburgh's just peeps over the roof, near to the centre. St. Werburgh's once boasted a very graceful spire, but the steeple having suddenly exhibited some marks of decay, or rather of impotence, the parishioners could never be induced to hearken to any proposition for its preservation, and so ordered the spire to be taken down, to relieve the weight.

The left side of the great court comprises the suite of state apartments, and also the private residence of the Viceroy. The central building, which projects about twelve feet, is supported by a colonnade of Doric pillars, continued along a deep loggia, leading to the Presence Chamber—to St. Patrick's Hall—and to the other noble apartments of this spacious palace. His gracious Majesty held a court here in 1821, during his visit to this part of his dominions.

At eleven in the forenoon, during the summer half year, and at four in the afternoon, in the winter season, the guard of honor, attached to the Castle, is relieved by a company of infantry and of cavalry from the Royal Barracks. During the delay of placing the sentinels, the band, stationed near the great gas-light pillar, and immediately before the windows of his Excellency's apartments, perform a variety of airs, to the great gratification of the fashionable visitors, who usually promenade the court during this agreeable spectacle.

OBELISK, AT NEWTOWN PARK, COUNTY DUBLIN.

The year 1742 is marked in the history of DUBLIN, by the existence of poverty and famine amongst the lower classes, which spread to a calamitous extent. Many charitable individuals applied their best exertions, and contributed munificent sums, to relieve the distresses of the afflicted poor of the Metropolis and its vicinity; but, probably, none so nobly as Sir Pigot Piers and Col. Mapas. The latter erected the little obelisk upon Loftus-hill, near to Killiney, and cut a broad carriage-way to the summit, solely for the purpose of employing the poor and famishing people: while Sir Pigot Piers designed and built the beautiful Column, the subject of our View. In the demesne of Newtown Park, adjacent to Kingstown and Black-rock, and in a delightful, romantic, and admired neighbourhood, stands this beautiful Monument to Charity. The pedestal is formed of rock-work, now clothed with lichens, having a dark grotto or cave within. Four flights of steps wind through the rude masonry, and conduct to the foot of a beautiful, delicate, pyramidal column, fifty feet in height, tapering gracefully to its summit. A small apartment in the base of the pyramid is entered by four door-ways, opening to the resting-place above the rock-work, but there is no provision made for an ascent to the top. The scenery around is of a rich and cultivated character, as Newtown Park is itself encircled by the noblest demesnes in the county of DUBLIN.

PHŒNIX COLUMN.

The spacious area usually called the Phoenix Park, contains several other objects, both of interest and of beauty: amongst the latter, the elegant Corinthian Pillar, erected by Lord Chesterfield, is probably the most attractive. The final enclosure, and elegant arrangements, of this extensive public demesne, were completed during the government of Philip Dormer Stanhope, Earl of Chesterfield, about the year 1747. The graceful pillar, which occupies the centre of our *Illustration*, was erected in that year, by his Excellency, at his own expense, and the grounds and adjacent plantations embellished, laid out, and perfected by that spirited Viceroy, and man of accomplished taste. The Phœnix Column, possibly a design of his Lordship's, or probably supplied by Mr. Penrose, then architect to the Board of Works, consists of a base and pedestal, five feet in height, the latter adorned with sunken tablets, supporting a shaft and capital measuring twenty-feet, the whole surmounted by a Phœnix, which gives an additional height of five feet, making the total elevation of the column to be thirty feet. The pillar is composed entirely of Portland stone, the shaft being fluted for its whole length; nor were the square tile of Callimachus, and his beautiful Acanthus, ever more gracefully expressed than in the volutes and leaves of this graceful capital. The Phœnix, so famed in fabulous history, is seen placed in the centre of its funereal pile, and, by the wafting of its outspread wings, hastening the suicidal act, which the ancients tell us is the only mode whereby its species is perpetuated. The tablets, in the east and west sides of the pedestal, are engraven with the following Latin inscriptions,

CIVIVM OBLECTAMENTO
CAMPVM RVDEM ET INCVLTVM
ORNARI IVSSIT
PHILIPPVS STANHOPE
COMES DE CHESTERFIELD
PROREX.

IMPENSIS SVIS POSVIT
PHILIPPVS STANHOPE, COMES
DE CHESTERFIELD, PROREX.

On the north side are carved the crest and arms of the Stanhopes, in relief, and on the south of the Pedestal is this sentence, in allusion to the Phœnix,

NVNC POSITIS NOVUS EXUVIIS, "So shines, renewed in youth, &c."

Æ. 2.—473.

These inscriptions are all much effaced, arising from the perishable quality of the stone, as well as from the natural decay of time. The column itself was prostrated by the wind, in the lieutenancy of Lord Talbot, but immediately re-erected. A handsome

oval-formed balustrade encloses the area from the centre of which the pillar rises, while a broad public avenue encircles the whole. Around, on every side, noble full-grown trees, of luxuriant growth and stately proportions, overshadow the little tranquil enclosure, and add much to the shade and closeness of this elegant and cultivated sylvan scene. From this small rustic amphitheatre, egress is permitted, through several fine vistas, leading to the Viceregal and other Lodges in the Park.

VICEREGAL LODGE, PHOENIX PARK.

The most extensive and beautiful of the enclosed demesnes in the Phoenix Park, is that appropriated as the summer residence of the Viceroy of Ireland. The building is spacious, and sufficiently architectural; the principal front consists of a centre and wings, the former a noble portico of the Ionic order, supporting a plain pediment of graceful proportions, the latter, perfectly plain, with the exception of six ornamented pannels inserted between the upper and the basement stories. It is very singular, that such an agreeable and unassuming elevation could have been the result of so many alterations, and by so many different hands. The original mansion, the central portion of the present Lodge, was a simple brick building, erected by the Right Hon. Nathaniel Clements, ancestor of the Earl of Leitrim, in 1784, from whom it was purchased by the Crown. The present Earl of Hardwicke, when lord lieutenant of Ireland, added the wings, which contain the principal apartments in the Lodge, in the year 1802. The Duke of Richmond, in 1808, caused the north portico to be erected, a heavy structure of the Doric order: but, it was reserved for Lord Whitworth to embellish the whole by the addition of the beautiful, light Ionic colonnade, that stands prominent in the centre of the south front, the design of which was suggested by the late eminent architect F. Johnston, Esq. In 1821, his gracious Majesty, during his sojourn in Ireland, made this Lodge his constant residence, though he held his court at DUBLIN Castle, since which period it is most generally styled the Royal Lodge. The pleasure-grounds are very extensive, and highly improved: they contain two spacious ponds well-stocked with trout, tench, carp, and pike; several noble gardens and orchards; many delightful rides through shrubberies and plantations; and, including what is considered to be his excellency's demesne, occupy an area of one hundred and sixty-one English acres. Around the south front we see lofty limes, and elms of stately and picturesque forms, between which, distant views of the Wicklow and Dublin mountains are occasionally presented; while the foreground and middle distance of the View from the Lodge and its pleasure-grounds, are occupied by a spacious area, broken and diversified by an undulating surface, and by a variety of luxuriant forest trees. The demesne of the Royal Lodge is entered between two gate-lodges of a very elegant and chaste design, where guards of honor are always placed; those, as well as the noble gates of entrance in Park-gate street, were erected by command of the late Duke of Richmond.

TERRENURE, (COUNTY OF DUBLIN,)

the seat of F. Bourne, Esq. is situated at the distance of three English miles from the Castle of DUBLIN, and within one mile of the romantic village of Rathfarnham. The origin or derivation of the name is uncertain; it may signify either a *generous soil*, or a *territorial boundary*; or, those who are fond of indulging in fanciful derivations, may, without overstraining, discover meanings totally different: to us, the first-mentioned here is sufficiently satisfactory. The house, which is capacious and elegant, was erected by Robert Shaw, Esq. father of the present Sir Robert Shaw, Bart., representative of the city of DUBLIN, in the Imperial Parliament, for upwards of twenty-five years; upon the union of the family of Wilkinson with that of Sir Robert Shaw, Terrenure was deserted, for the noble demesne and mansion of Bushy Park, where Sir Robert and his family at present reside; while Terrenure, after having been occupied by Mr. Taafe, a gentleman of considerable fortune, passed into the hands of its present wealthy proprietor. The demesne, covering about fifty English acres, is extremely elegant, and judiciously improved. In front of the mansion is seen a lawn gradually sloping to the margin of a beautiful artificial lake, whose surface is enlivened by the passage of swans and various aquatic birds, and an occasional barge, with its gay and happy voyagers, steering for some of the little wood-grown islets that slumber on the tranquil surface of the waters. The plantations and woods of Terrenure are rich and luxuriant; the beech-tree in particular is here found in forms the most picturesque. The neighbourhood has always been a favourite one; containing in its immediate vicinity, Lord Ely's Castle, the extensive grounds of Bushy Park, the ancient mansion of Temple-Oge, and many others of great elegance and attraction.

THE KING'S BRIDGE.

The name of this "Illustration" at once suggests its object. The inhabitants of DUBLIN, fully sensible of his Majesty's gracious condescension in honouring their city by his royal presence and residence, in the year 1821, determined to mark so great an event in the history of their ancient city, by some commemorative architectural structure. Subscriptions were quickly and gladly contributed, and a committee elected for the management and disposal of their amount. When a sufficient sum for the erection of a suitable testimonial was subscribed, the committee of management submitted the sentiments of their fellow-citizens to his Majesty, who was pleased to express a desire, that the amount of the voluntary subscription of his attached Irish subjects, should be expended in the construction of a handsome bridge across the river Liffey, opening a communication between the military road and the principal entrance to the Phœnix Park.

The former approach to this noble, extensive, and picturesque scene, was so inconvenient and offensive, that the citizens of DUBLIN were, in a great measure, deprived of the enjoyment of its beauties.

The committee were urged to the execution of a suggestion so judicious, both by a sense of duty and an admiration of its merit, and, having advertised for designs, were promptly supplied with many, and with excellent ones, by the architects of DUBLIN. These plans were respectfully submitted to his Majesty's inspection, who was graciously pleased to approve of the design of George Papworth, Esq. architect, after which the King's Bridge has been constructed by Mr. Robinson, the proprietor of the Phoenix Iron Works, with whom the committee contracted for its erection.

The first stone of the foundation was laid by the Most Noble the Marquess Wellesley, then lord lieutenant of Ireland, on the 12th day of December, 1827. The trowel, which was handed to him on the occasion by the Hon. and Rev. John Pomeroy, was presented to the committee by Alderman West, of the city of DUBLIN, and is a specimen of exquisite workmanship, and is of a very costly description.

There is a copper plate inserted in the stone, on which is engraved the following Inscription:—

ON THE 12TH DAY OF DECEMBER, 1827,
HIS EXCELLENCY THE MOST NOBLE
RICHARD MARQUESS WELLESLEY,
KNIGHT OF THE GARTER,
LORD-LIEUTENANT GENERAL,
AND
GENERAL GOVERNOR OF IRELAND,
LAID THE FIRST
STONE OF THIS BRIDGE,
ERECTED BY SUBSCRIPTION, AS A NATIONAL
TESTIMONIAL,
IN COMMEMORATION OF THE MOST GRACIOUS VISIT OF
HIS MAJESTY KING GEORGE THE FOURTH
TO IRELAND,
ON THE 12TH DAY OF AUGUST, 1821.

GEORGE PAPWORTH, ESQ. ARCHITECT. MR. RICHARD ROBINSON, OF THE ROYAL PHOENIX IRON WORKS, CONTRACTOR.	SIR ABRAHAM BRADLEY KING, BART. CHAIRMAN OF THE MANAGING COMMITTEE. THE HONBLE. AND REVD. JOHN POMEROY, SECRETARY.
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After the ceremony of laying the first stone was concluded, his Excellency named the future structure the *King's Bridge*, while the surrounding multitude demonstrated their affection for their Sovereign by the most hearty and enthusiastic cheering. We have

chosen to represent the King's Bridge, in the West View, at the supposed moment of its completion, having the woods of the Royal Hospital in the distance, with its slender little spire just peeping over them; and in the East View, the long line of the Royal Barracks appears, extending from the centre into the remote distance, affording an idea of the extraordinary magnitude of their accommodation.

If the intended opening, from Pembroke Quay to the King's Bridge, be accomplished, the position of the Royal Barracks will become truly grand, and the effect upon the scenery around the Bridge uncommonly fine.

THE BANK OF IRELAND.

The magnificent edifice, the subject of the "Illustration," is not only the finest building in DUBLIN, but may be classed with the noblest structures in Great Britain: its elevation, which shall be described presently, is truly noble, and an area of one acre and a half is completely occupied by the great mass of the building. The grand colonnade in front, commanding the view of College Green, was the front of the original Parliament House, commenced in the year 1729, after a design by Mr. Penrose, architect to the Board of Works, and the foundation-stone was laid by his excellency Lord Carteret, then lord-lieutenant of Ireland. This splendid and spacious Portico occupied ten years in assuming its present majestic appearance. The chief public apartments constructed within, were, the House of Commons, a beautiful rotunda, since totally obliterated, and succeeded by the present Cash-office; and the House of Lords, which still retains its original elegant form and decorations.

The principal or North Front, which is represented in our View, consists of a lofty colonnade, extending one hundred and forty-seven feet in length, and measuring thirty in breadth or depth. The columns are Ionic, and support a plain but elegant cornice and entablature. The four central columns advance, and give support to a pediment, whose tympanum is decorated with the royal arms, and enclosed by a handsome block cornice. Well-executed allegorical figures of Hibernia, Commerce, and Fidelity, have been erected on the acroteria of the pediment, by the Governor and Company of the Bank. The spacious promenade beneath the portico is singularly convenient for the purposes to which it is now appropriated; and the entrances to it, which are seen on the extreme right and left, are suitable to the dignity and keeping of the whole elevation. Beyond the noble arched entrance on the right of the Illustration, the beautiful circular screen, or curtain wall, is just observed bending from the view. It corresponds in all respects with the magnificence of the front, and is enriched by three-quarter pilasters, whose intercolumniations are adorned with niches. An elegant block cornice rests upon the pilasters, and gives support to a beautiful light balustrade. The termination of this screen is the fine Corinthian Portico fronting College-street, built in 1787, after a design by James Gandon, Esq. and which has been already described, in speaking of the Illustration "College Street." The

curtain wall, which appears attached to the lofty arched-way on the left of the View, is exactly similar to that just described, and is united at its other extremity to the grand Front, or Portico, in Foster Place, which is an Ionic colonnade, finely executed, built from a design of Mr. Parke, architect, in the year 1787. So far only did the range of the Houses of Lords and Commons extend; but to this spacious front the Bank have added a lofty arch, ornamented with Ionic three-quarter columns, leading to their printing-house, and a second arch, of like design, concealing the apartments of the military guard, the summit of the latter being adorned with various martial emblems: and, to complete the semicircular front, the Governors have erected a corresponding final arch, adjacent to the Corinthian front in Westmoreland-street.—The interior of the Bank possesses two very attractive objects, the old House of Lords, which remains unpolluted by any alteration, and in which the Company have placed a finely executed statue of his gracious Majesty, by Bacon, junr. in grateful commemoration of the royal condescension evinced by his Majesty's visit to this establishment in 1821.

RUINS OF LORD PORTLESTER'S CHAPEL.—ST. AUDOEN'S CHURCH.

The improvements of the commissioners of Wide Streets are not more conspicuous, in any part of Dublin, than in the noble line of avenues extending from the end of Castle Street to James's Gate. The demolition of Christ-Church Lane, with all its infamous appendages, and the removal of the clumsy, ill-fated Market House in Thomas Street, while they added to the elegance and salubrity of the metropolis, have effaced just so many monuments of its wretchedness and its crimes. The last judicious improvement of the commissioners, in the immediate neighbourhood, appears in the Old Corn Market: here a pile of tottering fabrics is succeeded by a spacious area, enclosed by a handsome iron balustrade, resting on a neat dwarf wall of hewn stone. Near to the centre of this space stands the old church of St. Audoen's, or St. Owen's, the most ancient ecclesiastical structure in Dublin, built sometime in the tenth century, and manifestly of Norman erection. The saint, to whom this sanctuary is dedicated, was an archbishop of Rouen, and to him also the splendid Cathedral of that city (where he himself is entombed) is dedicated.

From the year 1181, the history of this edifice is clear and satisfactory, it being then attached to the convent of *Grace Dieu*; and, from the year 1467, its history is identified with that of St. Patrick's Cathedral, as it was at that period erected into a prebend.

For many centuries the cemetery of St. Audoen's was held in great veneration, nor can its abandonment, which is but of late occurrence, be easily explained. This was once the chosen burial place of statesmen, corporators, philosophers, and divines. Amongst the tombs of the pious may be observed that to the memory of the venerable Parry, Bishop of Killaloe, who expired of the plague in 1650. Here also a modest slab was erected to mark the last abode of the ingenious Molyneux, the friend of Locke, and

the able champion of his country's rights. Amid the relics of proud tributes to departed friends, which lie scattered amongst the ruined heaps, the once stately monument to the memory of Alderman Malone, will excite the smile of a visitant to these tombs, by the pageantry which appears inseparable from civic dignity even in the grave.

But, of all these forsaken and melancholy memorials, the most interesting is the Cenotaph* dedicated to the Lord Portlester and his Lady. His Lordship was the founder of the now ruined Chapel, (the subject of our *Illustration*,) beautiful even in decay, which lay parallel and contiguous to the old Norman structure. Three light and graceful arches of Portlester Chapel are shewn in the view, under the most remote of which, is seen the founder's monumental structure; the surface of the flooring all around is grass-grown and encumbered, and the character of the scene is singularly desolate and melancholy.

Rowland Fitz-Eustace, Baron Portlester, was descended from Maurice Fitz-Gerald, one of the South-Walians, introduced into Ireland by Henry II. He was Lord Chancellor and Treasurer of Ireland in 1462, and was married to the Lady Margaret, daughter of Jenico, of the illustrious house of Artois, in France. The Lady Margaret's daughter, Allison, married the famous Gerald, eighth Earl of Kildare, but the confinement of her Lord, in the Tower of London, broke her too-feeling heart in the short space of a few weeks. Four different branches of the Fitz-Eustace family were ennobled, by the style of Lords of Castlemartin, Harristown, Portlester, and Baltinglass, all of which are long extinct, nor can a representative of any of these noble houses be now discovered, if we except an humble cottager in the county of Kildare, who is supposed to be the descendant of the Lords of Harristown.

The Portlester Cenotaph is a table-tomb, or sarcophagus, enclosed beneath, surmounted by two figures, in alto relievo, effigies of his Lordship and his illustrious Consort. The Baron, in conformity with the usages of that day, is clad in his coat of mail; and the Lady is adorned in an old English garb, bearing on her head the antique fillet and frontlet, with the customary pendent lappets; the skirts of her robes are cut into large and plaited folds. Around the curb of the horizontal marble, the following inscription is carved, in relievo, in Gothic characters, or Church-text.

“Orate pro anima Rowlandi Fitz-Eustace de Portlester, qui hunc locum sive capellum, in honorem beate Virginis, etiam pro anima Margarite uxoris sue, et pro animabus omnium fidelium defunctorum.” Ann. Dom. 1455.

The preceding inscription, though the letters are still sharp and well defined, it is difficult to decipher, but the costumes of the recumbent figures are at once intelligible.

The preservation of this Cenotaph is of some interest to the antiquarian and to the historian, as being the only existing document which bears a pious, honourable, true, and lasting testimony to the proud rank once occupied by this illustrious family, an aboriginal

* The existence of this tomb is first noticed in the first edition of the *Historic Guide to Ancient and Modern Dublin*, by the Author of these *Illustrations*. London, 1821.

house, the founders of cities and of monasteries, the fountain both of law and learning, the relatives of princes and of kings.

The Illustrator merely stands in the relation of pilot, to guide the passenger to a desired and a desirable haven, where true taste may probably be harboured. He feels that his little monumental discovery is extremely deserving both of acquaintance and preservation; but, he fears that if public sympathy be not excited in favour of this ancient, and yet perfect record, like the venerable edifice that now hangs in melancholy decay around, it will be suffered to fall beneath the all-subduing scythe of Time, or compelled to yield its prescriptive tenure to the convenience of *the day*.

THE CASTLE OF KILKENNY,

the seat of the Marquis of Ormonde,* stands on an eminence overhanging the banks of the river Nore, in the city of Kilkenny. The original magnificence of this fine structure was heightened by the sublimity of its situation. It was once a spacious square, surrounded by bastions, courtins, towers, and out-works; and the natural rampart, fronting the river, was faced by a wall of solid masonry, forty feet in height. After the attainder of the Duke of Ormonde, much of the ancient works were permitted to fall into decay, and but two sides of the spacious square now remain. The most agreeable view of the Castle is enjoyed from the School-meadow, which is here selected for the first Illustration. There, in the foreground, is seen the river Nore, remarkable for its rapidity; upon the surface of which the spectator may fancy our skiff to represent Spenser's poetic barge, navigating

“———— the stubborn *Neure*, whose waters gray,
By fair Kilkenny, and Ros-ponte board.”

The banks of the river, beneath the lofty wall, afford an agreeable promenade to the inhabitants of the populous city of Kilkenny: and the summit of the hill is crowned by the stately Castle, adorned by its military towers, and now enclosed by trees on either side.

* The original of the house of Ormonde is too ancient to be clearly traced, and its earliest descendants, even after it became eminent for its possessions, power, and alliances, cannot now be ascertained. We know, however, a few interesting circumstances relative to this noble family, in the remote ages of our own history. In the year 1170, Theobald Walter attended King Henry into France, to assist in the adjustment of the controversy relative to Thomas Becket: and, in the succeeding year, he accompanied his master into Ireland. At that time Theobald obtained large grants of land in Ireland, together with a grant of the office of “Chief *Butler*” of Ireland; which, together with his estate, was made hereditary. From this time the family adopted the surname of *Butler*; nor is the real name of the family previous to this date, ascertained with any tolerable certainty.—James Butler, created Earl of Ormonde in 1322, married the cousin-german of Edward III., and obtained the rights of a Palatinate in the County Tipperary. The son of this illustrious personage was surnamed the *Noble Earl*, but his modesty procured for him the more enviable appellation of *James the Chaste*. We pass, *per saltum* Thomas de Ormonde, the seventh Earl, who,

The situation of Kilkenny Castle is advantageous in a two-fold point of view; it is not only a beautiful stately object towards which we may direct our attention, but it commands a landscape rarely to be equalled. The most accomplished of our Irish tourists, the author of the Survey, compares the subject of this our Illustration to the views of and from Windsor Castle :—

“Though the country around Kilkenny is not improved, like that around the most princely of royal residences, yet the site of Kilkenny Castle is at once bold and beautiful, with almost every advantage that could be wished, to decorate the scene.”

It stands upon a precipice, overhanging the head of a deep and rapid river, with two stately bridges full in view : the more distant is composed of seven arches ; that nearest the Castle has but three, but of a very wide span, of hewn marble, and in fine elliptical proportions. The banks of the river are well planted, and the adjacent town looks as if it were formed merely to decorate the landscape ; every thing in it, worth viewing, bears upon the Castle, while every thing less pleasing is screened from observation. In one limb, the horizon is closed by mountains, placed at a due distance, affording variety without displeasure. But, what renders this view remarkably agreeable is, that the middle distances are destitute of that richness of cultivation, and that embellishment of country-seats, which is the capital beauty of Windsor.

Windsor Castle is an august and venerable object to behold ; but, when looked from, there is nothing to inspire those ideas. Not Eton’s spires, nor Cooper’s classic hill, nor Cleveden’s gay alcove, nor Gloster’s gayer lodge, can furnish such a lavish variety to the landscape painter, as these Hibernian scenes. There, nature has painted with her most correct pencil—here, she has dashed with a more careless hand ; this is the fanciful and fiery sketch of a great master—that, the touched and finished work of a studious composer. Windsor Forest was a theme exactly level to the tame genius of Mr. Pope ; but such a rude original as our Illustration, calls forth the genius of Spenser and of Milton—

“Mountains, on whose barren breast
The labouring clouds do rest.”

“Towers and battlements it sees,
Bosom’d high in tufted trees.”

having no male issue, suppressed the deeds by which his predecessors had entailed their estates upon the heirs male solely, and divided his English estates between his two daughters, to each of whom he gave thirty-six manors. One of these ladies was married to Sir William Bullen, and thereby became mother of Sir Thomas Bullen, grandmother of the unfortunate Anna Boleyn, (or Bullen) and so, great-grandmother of Queen Elizabeth. This degree of consanguinity was the pretext used by Sir Thomas Bullen, for the extravagant request made by him of Henry VIII. ; which was, that Piers Butler, Earl of Ormond, inheritor of the Irish estate, should, *forthwith*, resign the title of Ormond to him. It is needless to add, that what Henry willed was instantly executed. Sir Thomas, however, enjoyed the title but for a short period ; and, at his decease, it was permitted to return to its natural and legal proprietor, whose descendant now enjoys the dignity of Marquis of Ormond.—Vide *Carte, Harris, Anonymous Biography,* &c. &c.

THE NORTH FRONT OF KILKENNY CASTLE,

as seen in the second Illustration of that subject, is of a modern formation; it may almost be called a re-erection. It is in the old English style, but still not sufficiently antiquated to harmonize with the military air, of which this Castle can hardly ever be divested, without altering its best features. The alterations are superintended by Mr. W. Robinson.

Kilkenny, with the site of our Illustration, was first, (*i. e.* upon the invasion of the English) granted to Earl Strongbow, in perpetuity, by Henry II. From him it passed to William, Earl Marshal, by his marriage with Isabella, daughter of Strongbow.—Gilbert Clare, Earl of Gloucester, marrying Isabella, daughter of William, Earl Marshal, received, as her dowry, the County of Kilkenny. By the marriage of Hugh le Despencer, with Eleanor, daughter of Gilbert of Gloucester, this Castle and its dependencies passed into the family of Le Despencer. In 1391, being the 15th of Richard II., the Castle and its dependencies were conveyed, by purchase, to James, Earl of Ormond, since which date they have continued to be the property of that distinguished family.

It is probable that a Castle was built on the site of the present by the first English intruders, which is supposed also to have been destroyed by the Irish, in 1173, but was succeeded by another, more spacious, commenced in 1195 by Earl Marshal.—The Ormond family considerably enlarged the Earl's military structure, which was very extensive during the life-time of the great Duke.

The interior was disposed in a manner suited to an independent governor; here are a presence and evidence chamber, &c. a gallery, 150 feet in length, containing portraits of many of the beauties of Charles II.'s reign, besides two interesting portraits of the manly, but unfortunate Lord Strafford. The dining-room is adorned with several family-portraits by Sir Peter Lely, Sir Godfrey Kneller, and others. While the breakfast-parlour is hung with tapestry, representing the story of Decius, in the attitude of taking leave of his friends, receiving the benediction of the Pontifex Maximus, and at length devoting himself for his country. Both here, and in the presence-chamber, the hangings are in excellent preservation; those in the latter apartment represent the four elements. The portraits, nearly one hundred in number, are replete with interest, both to the historian and to the painter.

JENKINSTOWN CASTLE, C^o. KILKENNY.

The spacious mansion of Jenkinstown Castle, the residence of Major George Bryan, is beautifully situated on the banks of the river Dinan, in the barony of Fassadining, and county of Kilkenny. The demesne, which is richly wooded, is proportionate to the possessions of the hospitable proprietor, who is a constant resident upon his noble estate in this county. The design is that of a Gothic mansion, adorned with embattled

parapets, and is both novel and picturesque, it was supplied by Mr. Robinson, who has also been engaged in the re-edification of Kilkenny Castle.—The internal arrangements are remarkably elegant and sumptuous. The entrance-hall is a noble apartment, finished in the most florid style of gothic architecture. The great Saloon and Libraries are chaste designs, cleverly executed: the corridor contains a collection of portraits, many by eminent artists, of the ancestors and distinguished connexions of Mr. Bryan's family, and conducts to a theatre of elegant construction and sufficient magnitude. In the present year, (1829,) private theatricals, an amusement once very popular in the county of Kilkenny, were revived in the theatre of Jenkinstown Castle, when Sheridan's comedy of "The Rivals," and the farce of the "Spectre Bridegroom" were performed by a company of amateurs, before a fashionable and a happy assemblage.

CASTLE HOWEL, C^o. KILKENNY.

The subject of this Illustration is one of the many picturesque and interesting ruins, which contribute so much to adorn the surface of Ireland, the histories of whose founders, or proprietors, have either been overwhelmed in the confusion consequent upon such a succession of civil wars, or lost by the actual remoteness of their origin. The remains of Castle Howel, or, as it is sometimes called, Castle Hoel, or Hoyle, present the aspect of an edifice built for the double purposes of security and hospitality. The remains of the more ancient parts consist of a square castle united to a lofty tower, pierced by narrow loop-holes, and supporting an embattled parapet, prepared to resist the attack of the invader. While the less ancient part, built subsequent to the time of Queen Elizabeth, is adorned with the lofty gable, towering chimney, many and more open casements, and other demonstrations of the hospitable character of its master, and of a less perilous state of existence than his ancestors had enjoyed.

Of the Walshes of Castle Hoel, although a very ancient, wealthy, and highly connected family in the county of Kilkenny, no historic record is preserved, except what occurs in the interesting memoir of the family of Grace, by Sheffield Grace, Esq. F.S.A. a work printed at private expense, and therefore not accessible to the public. In this agreeable volume we find that the eldest daughter of Walter Walsh, of Castle Hoel, somewhere about the year 1625, was married to John Grace, Baron of Courtstown, and, that Elizabeth Bryan, of Bawnmore, in the county of Kilkenny, niece to this Baroness of Courtstown, was united in marriage to the Viscount Mountgarret. But, about the year 1737, Walter, great-grandson of Walter Walsh, mentioned above, dying unmarried, the male line of the Walshes became extinct. The families of Courtstown and Gracefield, as co-representatives, succeeded to the estates, and the ruins of Castle Hoel remain as a monument of their former quality.

The Lords Walsh, and Counts Walsh de Serant, in France, are descended from a junior branch of the Castle Hoel family.

THE CHURCH OF THE CARMELITE FRIARY, YORK LANE, DUBLIN.

This beautiful and extremely graceful edifice, is a remarkable demonstration of how much may be accomplished at a moderate expense, when taste and judgment accompany the disposition of the means. To an area, two hundred feet in length by only thirty-six in breadth, the architect has succeeded in adapting his design, which is of the most agreeable character. The exterior, as it is represented in the Illustration, exhibits the grand front, overlooking York-row, as well as the front of entrance which is presented to Whitefriar street.—The principal front consists of sixteen circular-headed windows, placed at intervals of five feet, having ornamented architraves embracing the heads of each. Above the line of windows are sunken tablets bearing the dedicatory inscription, the whole summit being finished by a plain cornice, carried over the entrance front also: the entrance is by a flight of steps retreating into a lofty cell or loggia. The building is entirely of brick, covered with Roman cement.

The interior, at the moment chosen by the artist for illustration, presents not merely a very beautiful architectural subject, but is fraught with feelings of so sublime a character and of so peculiar a tone, that they do not admit of being too minutely delineated in this place. The centre is occupied by the humblest class of persons, all bowed down in a posture of supplication, save the lame and impotent man, whose infirmities alone prohibit his genuflection. The sacristy encloses those of a less humble class, as well as a little group of orphans and destitute children, who derive education and support from this sacred institution. The distance is occupied by the Altar, before which stands the Priest in the act of celebrating mass.

The right side of the chapel, from which the light flows, is pierced by windows, and the left is ornamented by a corresponding number of niches, filled with statues of holy personages; while the ceiling, it may be observed, is coved, and divided into rectangular compartments.

The Carmelites had once about twenty houses in Ireland, of which their Convent, adjoining the site of this chapel, was the most considerable.—It was founded in the year 1274, by Sir Robert Baggot, an Englishman, upon a plot of ground, purchased from the Abbey of Vallis Salutis, at Baltinglass, in the county of Wicklow, and, in the year 1333, the Parliament assembled in the hall of this Convent.

Upon the suppression of religious houses, this Convent and its possessions were granted to Francis Aungier, Baron of Longford, who actually resided there for a time, in the reign of Charles II. He afterwards built a mansion, in Aungier-street, of its materials, and, in 1732 a theatre, erected of the same materials, succeeded to the mansion of Lord Longford. The precise site of the ancient Carmelite Friary is now occupied by the Methodist meeting-house in Whitefriar Lane; and the mansion of Lord Longford, as well as Sheridan's Play-house, stood at the corner of Longford-street and Aungier-street.

After the dissolution of monasteries, the Carmelites of this house lived in private, occasionally assisting the secular clergy, until the year 1760, when they were once more associated in the little Convent of Ash-street, in the liberties of Dublin. Having exercised their sacred calling for many years in this retired situation, they removed at length to a more convenient house and chapel, in French-street, from whence they were transferred, (in 1822,) to the beautiful Church, the subject of our Illustration, owing principally to the meritorious exertions of the Prior of the order, the Rev. John Spratt, who purchased the ground on which the Friary is built, for the sum of £2000, within a few yards of the site of the first house, belonging to this order, that was ever established in Ireland.

THE CLOTH MART, HOME'S HOTEL, &c., DUBLIN.

The central space in this View is occupied by a part of the river Liffey, enlivened by the passing of barges from the embouchure of the river to Island Bridge, the limit of the tide. The right side just introduces Arran Quay, and the extremity of Queen-street, while the *Wellesley Market*, and continuation of Usher's Quay, fill up the left. A very elegant Bridge, of three arches, built of hewn granite, and enriched by a handsome balustrade, occupies the middle distance; to the left of which is seen the embattled entrance to the Royal Hospital, the residence of the Commander of the forces in Ireland: and the Wellington Memorial appears to tower above the woods of Phoenix Park, at a distance more remote. The entrance to the Royal Hospital and Military Road, just mentioned, is a very beautiful and chaste specimen of modern military architecture, and was erected from a design of the late F. Johnston, Esq. The graceful Bridge in the centre, called Queen's Bridge, in compliment to the beloved Consort of his late Majesty George III., in whose reign the present Bridge was constructed, and Queen-street opened, A.D. 1764, succeeded Arran Bridge, erected on the same site in 1683, and which was destroyed by a flood in the year 1763. The most conspicuous object, however, in the View, is Home's Hotel, or, more properly speaking, 'The Wellesley Market.' It is a neat edifice, ranging with the houses of Usher's Quay, adorned by a Doric Portico, supported by seven lofty columns, thrown across the flag-way, and having the summit of the edifice crowned by a light balustrade. This Market was erected by an ingenious, industrious, and spirited individual, Mr. George Holmes, proprietor of the Royal Arcade, as a Mart for the disposal of Irish manufactures solely—silks, cottons, cords, &c. and all sorts of dry wares. The interior, which is a spacious area, is surrounded by a Gallery, with which eighty ware-rooms communicate, and where a public counter lies, on which goods are also exposed for sale. The market-days are Tuesdays, Fridays, and Saturdays. Besides the Mart, there is an extensive Hotel attached to this establishment, containing two hundred beds, originally designed for the accommodation of legal gentlemen, (the

Law Courts being so immediately in the neighbourhood,) and denominated in consequence "Law Chambers:" and the members of the Mechanics' Institution also hold their meetings in apartments appropriated to them, within the same extensive assemblage of buildings.

THE ROYAL EXCHANGE, DUBLIN,

Is probably one of the happiest and most original architectural designs in the city of DUBLIN. It has three fronts, all of Portland stone, and highly ornamented. The principal front overlooks Parliament-street, and is adorned with a Portico of six beautiful Corinthian columns. The front towards Cork Hill, occupying the centre of the view in the Illustration, is ornamented with a rich Portico of four Corinthian columns, supporting an elegant cornice and balustrade. In this view the Dome is not visible. Beyond the Exchange, the Apartments of the Secretary of State present themselves next to the Grand Entrance of the Upper Castle Yard, the residence of the Lord Lieutenant, and part of the very beautiful little building, usually called "Newcomen's Bank," is perceived on the extreme right. The erection of the Exchange, after a design by Thomas Cooley, Esq. was commenced in 1769: funds were raised by grants from Parliament, and from the Corporation of DUBLIN—by assistance from the Earl of Northumberland—a Lottery also contributed—nor should the exertions of Dr. Lucas be forgotten, in speaking of the foundation and erection of the Royal Exchange.

The interior is as elegant and original as the external elevation. A noble Rotunda, in the centre of the building, is enclosed by twelve elegant columns of the Composite order, supporting a lantern ten feet high, upon which rests a light and graceful Dome. The intercolumnar spaces open into an ambulatory, which surrounds the circular area beneath the Dome, and is illuminated by side-lights. Immediately opposite to the principal entrance stands a statue, in bronze, of his late Majesty George III. on a pedestal of white marble, clad in a Roman military habit. This admirable statue, executed by Van Nost, was presented to the merchants of Dublin by the Earl of Northumberland, and cost the sum of 700 guineas. In a gloomy corner of the enclosing ambulatory, a statue of the late Right Hon. Henry Grattan has been erected, at the public expense: it is in white marble, and executed by Chantry.

In a niche on the staircase leading to the Coffee Room and Bankrupt Commissioners' apartments, is a fine statue, in marble, of Dr. Lucas, many years representative of the city of DUBLIN in the Irish Parliament;—it is the workmanship of Edward Smyth, a pupil of Van Nost's, and possesses much merit. The upper apartments in the Exchange, and indeed the great ambulatory below, are much less frequented by mercantile persons, since the erection of the Commercial Buildings in College Green.

NELSON'S PILLAR, DUBLIN.

Sackville-street, in the city of DUBLIN, is almost universally acknowledged to be the noblest city avenue in Great Britain: it was laid out when the Irish nobility resided in DUBLIN, *i.e.* previous to the Union with England; and the mansions in Old Sackville-street, or Drogheda-street, as it was originally denominated, were built expressly by the Irish aristocracy for their town residences. The proprietary is certainly very much changed, but the picture has rather gained in interest by the transition; the solemn silence which generally reigns amid the palaces of the great, has been succeeded by the animation that accompanies a busy commercial scene. In the view of Sackville-street and Nelson's Pillar, the side of the magnificent Portico of the General Post Office* is presented, in half-shade, through which the steeple and spire of St. George's may be discerned in the remote distance. In the centre stands Nelson's Column, rather closer to the Post Office than beauty and propriety sanction.

In the year 1808, as early as arrangements could be completed, (February 15,) his Grace the late Duke of Richmond laid the first stone of a lofty column, raised at the public expense, to perpetuate the fame and public services of the great Naval Hero of the British Isles.—Coins of various values, were deposited in the stone, beneath a brass plate, bearing the following Inscription:—

“ BY THE BLESSING OF ALMIGHTY GOD, TO COMMEMORATE THE TRANSCENDENT HEROIC ACHIEVEMENTS OF THE RIGHT HON. LORD VISCOUNT NELSON, DUKE OF BRONTE IN SICILY, VICE-ADMIRAL OF THE WHITE SQUADRON OF HIS MAJESTY'S FLEET, WHO FELL GLORIOUSLY IN THE BATTLE OFF CAPE TRAFALGAR, ON THE 21ST DAY OF OCTOBER, 1805, WHEN HE OBTAINED FOR HIS COUNTRY A VICTORY OVER THE COMBINED FLEETS OF FRANCE AND SPAIN, UNPARALLELED IN NAVAL HISTORY.”

The deposition of the foundation-stone was accompanied with much ceremony and great respect. The design, which is neither very happy nor very novel, resembles that of the Nelsonic Memorial at Yarmouth, and is by the same individual, W. Wilkins, Esq. of Caius College, Cambridge. It is a fluted Doric column, 121 feet 3 inches in height, resting upon a plain square pedestal, and surmounted by a Colossal Statue of the Naval Hero, 13 feet high, appropriately leaning against a man-of-war's capstan. The statue, which is a very clever, spirited production, was executed by Thomas Kirk, Esq. R.H.A. The capital is finished with an abacus, enclosed by an iron balustrade, affording a secure observatory, and commanding an extensive prospect. The shaft, which is hollow, con-

* For a description of the General Post Office, vide page 20.

tains a spiral staircase of 162 steps leading to the platform, an elevation of 108 feet from the surface of the street. The entablature around the pedestal, is inscribed with the names Trafalgar, St. Vincent, Copenhagen, Nile, and the panels beneath bear the dates of each respective victory engraven thereon. A Sarcophagus, of a heavy-looking character, stands above the cornice inscribed "Nile," having our Hero's name carved upon it. The sum of £6,856, all raised by voluntary subscription, was expended in the erection of this commemorating column.

ST. GEORGE'S CHURCH, DUBLIN.

Perhaps it is to be regretted that DUBLIN possesses but few spires : they are certainly most grateful indications of a distant city, and very remarkable ornaments even in the interior view. Of these in DUBLIN, two are conspicuous—St. Patrick's and St. George's; the former for its height and simple grandeur, the latter is more appropriately designated by the term *beautiful*. The Church and Steeple of St. George's are very highly-finished pieces of architecture. The whole structure, designed by the late F. Johnston, Esq. was raised at an expense of about £50,000 : it stands in a remarkably well-chosen position, presenting beautiful fronts to many avenues. The drawing made for the Illustration, taken from the corner of Temple-street and Hardwicke Place; gives a perfect and unbroken view of both steeple and spire. The Church occupies an area of 92 feet in length, by 84 in breadth : it is pierced by two tiers of windows, the lower of smaller dimensions, but the upper lofty and circular-headed, with ornamented key-stones : a broad entablature, with a rich block cornice, is carried entirely round. The front is decorated with a beautiful Portico of four fluted columns, in the Ionic order, supporting an entablature, inscribed with this motto :

ΔΟΞΑ ΕΝ ΥΨΙΣΤΟΙΣ ΘΕΩ.

i.e. "Glory to God in the highest."—Above the cornice rests a triangular pediment, the tympanum of which is enclosed by a continuation of the rich cornice that encircles the summit of the exterior wall. The columns, that are $3\frac{1}{2}$ feet in diameter, stand upon a platform, elevated three feet above the exterior ground level.

The principal entrance, beneath the Portico, conducts to a spacious vestibule, above which the steeple and spire rise to a height of 200 feet. The former consists of a succession of gradually diminishing lanterns, very richly and chastely decorated ; and the latter is remarkable for the ease of its convergence to the delicate termination in the cross and ball.

The interior possesses some remarkable features : the construction of the Gallery is the most obvious ; it is supported by cantilivers, which are not visible, and which derive a partial security from the wall of the encircling corridor, upon which they rest, at one-

third of their length from the outer wall; the effect produced is that of lightness. A very fine-toned organ, built by Flight, has lately been erected at the expense of the parishioners; and the benevolent individual, to whom the parish and the public are indebted for the beautiful design of St. George's Church, with that spirit of well-directed munificence which graced his path through life, presented a complete set of bells to St. George's parish, of the value of £1,300: these were suspended in the steeple in the year 1828. The site of St. George's is elevated nearly 100 feet above sea-level, which renders the spire a useful land-mark. The parish is large, populous, and inhabited, for the most part, by persons of rank and property.

CURRAGHMORE, COUNTY WATERFORD.

CURRAGHMORE (*i. e.* the great Plain) the elegant seat of the Marquis of Waterford, is situated upon the *Clodagh*, about three miles to the west of its junction with the noble river Suire, and at the distance of ten miles from the ancient city of Waterford. The demesne is probably the most extensive in the kingdom, having acquired space by a series of improvements and additions, continued for years. The view here presented is not merely of that species of landscape which a spacious park affords, but it possesses also a great degree of magnificence. Here are woody scenes, extensive lawns, vast sweeps of wild and mountainous country, with occasional catches of river views. The sylvan scenery which occupies the foreground, conceals the agreeable avenue by which the Mansion is approached; and, winding in obedience to the sinuosities of a stream that falls through a dark and thickly-wooded glen, opens at length upon the spacious plain, in the centre of which stands the residence of the noble proprietor. The size and grandeur of the house are in proportion to the extent of the demesne: it occupies the site of an ancient castle, inhabited by the ancestors of the family, and was erected in the year 1700. The entrance fronting, which is the more ancient part, is adorned by a small portico of the Tuscan order, over which is placed a pediment, in the tympanum of which are the arms of the family. A niche, more elevated still, is filled with a statue of Minerva. The entrance hall is a lofty and spacious apartment, having both walls and ceiling elegantly painted, by Vander-Egan. In one of the apartments of the *Poer's* castle, part of which is still in preservation, there is a curiously carved wooden chimney-piece, being a representation of the Cartoon of St. Paul preaching at Athens: it is the workmanship of Mr. Houghton. Amongst the various works of Vander-Egan preserved here, the landing of King William near Carrickfergus is the most admired. The tapestry hangings are also very cleverly executed and agreeably designed. There was formerly a singular glass globe in the custody of this ancient family, to which extraordinary powers were attributed; one of which was, the quality of curing the murrain in cattle that drunk of the water in which it had been plunged.

Beyond the Mansion, and in the centre of the park, is seen a spacious artificial lake, well stored with varieties of fish, and enlivened by the appearance of swans and wild fowl; and, although

————— seldom art
Can emulate that magnitude sublime,
Which spreads the native Lake,

this piece of water has a most happy effect, and possesses both propriety and beauty. The principal apartments look across the Lake and Deer Park to the mountains of Cummeragh, which terminate the distant landscape. The intervening surface is various, broken and woody; and a mountain torrent is sometimes distinctly seen, tumbling down one of the deep ravines in the front of those lofty and precipitous cliffs. The Church of Clongam, situated on the boundary of the demesne, is an object of interest. The building was raised at the expense of the Waterford family; and is well designed, and finished with elegance. The floor consists of marble flagging; the altar-piece and pulpit are of mahogany; and the ceiling is enriched with stuccoed work. A niche in the side-wall, adjacent to the communion table, contains two handsome busts, in white marble, of Sir Marcus Beresford and the Lady Catherine Poer, the founders of this noble family. The cemetery which encloses the chapel, contains the remains of many members of the Beresford family; and sixteen large tombs, of precisely equal dimensions, and laid closely side to side, are sepulchral honours of so many individuals, who either enjoyed the rank of nobility, or filled the highest ecclesiastical dignities. The aged trees that now surround this sequestered spot, from which the noise and interruption of life are so completely excluded, add to the variety of circumstances, which contribute to excite, in the mind of the visitor, feelings both moral and melancholy.*

LISMORE CASTLE, COUNTY WATERFORD.

The Castle of Lismore, one of the seats of the Duke of Devonshire, is beautifully situated upon the banks of the River Blackwater. In one position, the aspect of this vast pile is majestic, in another pleasing, but the view of the northern front, reared on

* The family of Beresford are originally from the county of Stafford, where they flourished as early as the reign of William Rufus. Thomas, ancestor of the Marquis of Waterford, served Henry VI. in the wars with France, and was followed by a troop, consisting of his own kinsmen, and officered by his sixteen sons. Tristram Beresford, descended from this Thomas, passed into Ireland in the reign of King James First, and settled at Coleraine, where he was engaged in what was called the New Plantation of Ulster: his son Tristram was created a Baronet by King Charles the Second. The fourth Baronet, Sir Marcus, in the year 1717, married the Lady Catherine Poer, daughter and heiress of the Earl of Tyrone, and was raised to the peerage by King George the First. The extensive estate of Curraghmore, and other districts in the county of Waterford, and elsewhere, passed into the Beresford family by this marriage: the noble personage to whom they belonged was descended from Robert Le Poer, marshal of King Henry the Second, to whom the country of the *Desii*, now the barony of Decies, was granted by that monarch, upon the invasion of Ireland by Earl Strongbow.

a rock that rises perpendicularly from the water, overhung by a noble wood of aged ash, and thrown to an agreeable distance, by a foreground adorned with an elegant bridge, that spans the Blackwater with one great arch, is acknowledged to possess a character picturesque and sublime.—Lismore* was anciently a place of importance, and King John erected a castle here, in a bold and commanding position, which royal edifice was destroyed by the Irish in 1189; shortly after, however, it was rebuilt, and became the residence of the Bishop, until the year 1589, previous to which date, Miler Magrath, Archbishop of Cashel, and Bishop of this See, granted the Manor of Lismore to Sir Walter Raleigh, at the yearly rent of £13. 6s. 8d. From Sir Walter, the Castle and lands passed, by purchase, into the hands of Sir Richard Boyle, who beautified and enlarged the whole. In the Rebellion of 1641, the Castle was besieged by Sir Richard Beling with 5000 men, and gallantly defended by the young Lord Broghil, third son to the Earl of Cork, who compelled the Irish to raise the siege. In 1645, the Castle, being garrisoned by 100 of the Earl's tenantry, under the command of Major Power, was besieged and taken by Lord Castlehaven: the little garrison defended themselves with the most conspicuous bravery, having killed 500 of the besiegers, and capitulated at last upon honourable terms. From this period, or a little after, the Castle was suffered to fall to decay, the offices alone being kept in any repair; but the present noble proprietor having restored the ancient Palace in all its primæval splendour, and himself frequently witnessed the restoration, supports an establishment there under the control of his resident agent.

The entrance to the demesne is grand and venerable. Above the gate are the arms of the great Earl of Cork, whose modest motto, "*God's Providence is my Inheritance*," is inscribed beneath: opposite the gate is an ornamental Portico, built from a design by the famous architect, Inigo Jones; and within is seen a lengthened vista, enclosed and overhung by stately trees, with wide-spreading foliage.

King James II., who dined once in the great room of the Castle, having approached the bower window overhanging the river, to enjoy the view more fully, is said to have started back in terror at the great and unexpected depth he perceived below him. The position of the north front strongly resembles that of a part of Chepstow castle, which overhangs the river Wye; but the accompanying scenery of the latter is much less picturesque.

The view of the Castle, from a position near the bridge, is a scene calculated to gratify the most romantic imagination. A broad and placid river laves the base of a majestic and perpendicular cliff, whose front is richly clad with foliage, and from whose steep summit the nodding groves droop their green branches, and dip them in the stream. The jutting rock breaks, here and there, the uniformity of verdant colouring; the ivied window and embattled parapet just raise themselves above the lofty grove, and carry up the eye to a height which, while it excites the idea of admiration, is not divested of all

* The name *Lismore*, probably means the *great Fort*, or the *great Palace*: the Irish anciently called the city of Lismore, *Magh-sciath*, i. e. the *field of the shield*, and also *Dun-sginne*, i. e. the *Fort of flight*.

thought of terror. The beautiful bridge thrown across the Blackwater consists of one spacious arch of 109 feet span; the smaller ones, observable in the fore-ground, being only the supporters of a viaduct, and auxiliaries to the greater in times of flood. The whole is a graceful piece of architecture, and presents a beautiful and lasting monument of the lordly munificence of his Grace the Duke of Devonshire, at whose sole expense it was erected.

Our celebrated philosopher Robert Beyle, and Congreve the dramatic poet, were born in the ancient Castle of Lismore.

POUL-A-PHUCA WATER-FALL, COUNTY WICKLOW.

This picturesque cataract is what the analyst of scenery would style the *broken* fall; it is caused by the passage of the river Liffey from a higher to a lower stage, through a rocky bed, wherein the river goddess never slumbers. The breadth of the opening, between the bold rocks on either side, is but forty feet; and the height through which the waters fall, from the upper stage beyond the bridge to the level of the figures in the foreground of the illustration, is 180 feet. In tumbling down this height, projecting fragments impede the water, dash it into foam, and give it all that spirit and agitation, which that active element is capable of receiving. The quantity of water is not generally sufficient to give to the scene the character of dignity; but after rainy weather it presents a noble picture, as may readily be concluded, from the acts of violence with which its course is marked. The dell into which the river descends is a favourite scene of summer festivities. Grottoes, banqueting-rooms, rustic seats, and moss-houses, are scattered through the woods that shade the right side of the glen, and witness many morns and eves of mirth and revelry. Yet these are not the ideas naturally associated with the scene: the closing rocks that tower above the head, cause a premature decay of light; the everlasting murmur of the agitated cataract excludes all other business but that of contemplation, and when the eye is raised from the solemn scene below, it rests upon the noble work of art, that boldly bestrides the angry flood, or catches the trace of some narrow path, formed by the adventurous foot of curiosity, winding here and there along the dark blue cliffs.

Poul-a-Phuca Bridge is built from the spirited design of A. Nimmo, Esq.—it consists of one gothic, or pointed arch, of what should be called the second order, springing from the rock on either side. The span is 65 feet, and the key-stone is elevated 180 feet above the level of the river's bed, at the lower side. Precisely beneath the bridge lies a circular basin, formed by the rotatory action of the water, in which an unlucky tourist once met his fate, having fallen from the rock above: and, from the little moss-house, that just peeps beneath the arch, and occupies the distance, there is a splendid retrospect of the rocky vista down which the river is precipitated. One side of the Water-fall Glen is the property of the Earl of Miltown, and the other that of Colonel Wolfe.

CLONDALKIN, COUNTY DUBLIN.

There are probably one hundred of these singular structures, the principal architectural ornaments of ancient Ireland, that have not yet bowed their venerable and lofty pinnacles to the earth, although they have seen so many centuries pass over. Inattention to Irish topography has left the antiquarian without even a perfect enumeration of those that survive. Ledwich has, with much industry, collected the names of sixty-two, but many that were omitted by him, are known to others. Aghaviller, in the county Kilkenny, Drumkleeve in the county Clare, others in Sligo, and elsewhere, have not yet been catalogued by any of our learned antiquarians. The Tower of Clondalkin is a very perfect, though plain specimen; it is about 85 feet in height, by about 50 in circumference, at the height of ten feet from the ground, but below that, the wall is built in the manner of a buttress. Its relative situation is found to be analogous to that of almost every other in the kingdom, that is, N.W. of the church, and it stands, as they all certainly do, in a conspicuous situation. The door, which faces the East, is about twelve feet from the ground, and the walls are five and a half feet in thickness.

In an agreeable modern tract, and one which manifests a vast deal of antiquarian research and general information,* the questions of the origin and application of the Pillar Tower are fully and fairly argued. The prudent and cautious Harris asserts, that their origin is Christian, and their use corresponding to that of the Pillar, on whose top Simon Stylites stood for *forty years*. Dr. Ledwich is decided in his opinion, that they are of *Danish* origin, and that they were intended, by those barbarians, as belfries. The first hypothesis is unsupported by evidence, the second is actually absurd. The late General Vallancy, an indefatigable antiquarian, attributes the origin of the Pillar Tower to our heathen ancestors, and is positive that they were the receptacles of the *sacred fire* of Baal, or the Sun, a theory generally considered fanciful and extravagant.—A fourth opinion is, that they were intended to serve as land-marks by day, and beacons by night; the highest story of each being furnished with four windows, or loop-holes, and having been accessible by lofts within, the rests for which are yet distinct in several towers. The last opinion is, perhaps, the most deserving of public attention: it is, that the Pillar Tower owes its origin to the first Christian Fathers who visited Ireland, supported in their pious and expensive work by the newly-converted kings and toparchs; the monks and pilgrims, from Greece and Rome, acting as the architects: which assigns the fifth and sixth centuries as the period of their erection. Upon this hypothesis, as to their origin, we are to conclude, that they served as the *Keep*, or Citadel, of the adjoining Abbey,—the *Safe*, wherein the monks deposited their books, their relics, and

* A Historical and Critical Inquiry into the Origin and Use of the Irish Pillar Tower, by Col. De Montmorency Morris, K. St. L.

all the precious wealth belonging to the order,—and whither, like the Egyptian queen of old, they withdrew and immured themselves upon the approach of the enemy. The most diligent inquirers have rejected the idea of their being sepulchral columns, such as are found in Syria, but the history of the Pyramids recommends us to be cautious. In one respect there is an analogy, suggested by a passage from Pliny, who says of the latter, that “the gods, to punish so much vanity and presumption, have consigned to everlasting oblivion the founders’ names, dates, periods, and all records relating to them.”

The well-known passage in Giraldus Cambrensis, the earliest writer who makes any mention of these Towers, has been mistranslated, by Dr. Ledwich: the historian does not insinuate that the towers were *then* in progress of erection, the fable in which the origin of Lough Neagh is narrated, fully contradicts the translator’s interpretation: Mr. Moore appears to have been a much more sagacious antiquarian, as well as a more accurate classical scholar, as will very sufficiently appear by the following quotation from his *Irish Melodies* :—

“ On Lough Neagh’s bank, as the Fisherman strays,
When the clear cold eve’s declining,
He sees the Towers of *other days*
In the wave beneath him shining.”

The Pillar Tower of Clondalkin, if our Christian origin be based on truth, is dedicated to St. Cronan Mochua, the founder of the neighbouring Abbey.

COURTSTOWN CASTLE, COUNTY KILKENNY.

The history of the ancient family of Grace, Barons of Courtstown, affords, probably, more numerous instances of early piety, of feudal munificence, and of hereditary importance, than that of any other of the bold adventurers, who imitated the fortunes of Earl Strongbow. The ruins of nearly twenty spacious castles, once occupied and owned by members of this family, are still discoverable.* The subject of this illustration was distinguished by the family pre-eminence of its owner, and by the superior importance of its architectural character. The ruins, in 1760, evinced considerable beauty, grandeur, and strength,—and exhibited the spirit of a powerful chieftain, and the taste of a feudal age. The Castle was defended by an outward ballium, adorned with round towers at each angle, and by a noble barbican, defended by mural projections and towers, between which the heavy portcullis fell. Within the exterior area, which occupied a space of about one acre, and which is now quite covered with a verdant turf, stood the Citadel, or body of the Castle, enclosing a second, or inner court, of an

* Vide *Memoirs of the Grace Family*, by Sheffield Grace, Esq. F.S.A. printed for private distribution, from which this brief description is extracted.

oblong form, although the citadel itself was polygonal. A massive quadrangular Keep projected from the centre of the South front, directly opposite to the Barbican, or embattled entrance of the outward court.—The walls were of considerable strength, and the elevation was sufficient, originally, to admit of five successive floors. The Keep was connected by lofty curtain walls, with the great eastern and western towers, and to the north-east stood another lofty tower, flanking the portal of the inner court, which entrance was defended by a second portcullis.

The North front consisted of a high embattled curtain, connecting two square towers, and forming a complete defence on that side. There was a gallery, concealed within the thickness of the walls, which continued the communication through every part of the Citadel, and the Draw-well, and other vestiges, sufficiently attest the completeness of Courtstown Castle, as a fortress, in the age of its erection.

“Though deprived of the pride, pomp, and circumstances of glorious war,” Courtstown Castle long continued to possess great dignity of appearance, from its extent of area, from the height and massive thickness of its walls, from the picturesque form and disposition of its towers, from its embattled gateway, and works of circumvallation, by which it was defended. These were the characteristic features of this ancient baronial edifice, about fifty years ago, but, after ministering to the architectural wants of its tasteless neighbours, for nearly one hundred years, its very foundations are now beginning to be uprooted, and

“broke by the share of every rustic plough.”

Courtstown was the chief residence of the Grace family, and they derived from it the title of Barons. The ancient Slogan, or War Song, of this noble family, is preserved, in a spirited translation from the Irish, by Sheffield Grace, Esq., in his Family Memoir. Each stanza concludes with “*Grasagh Aboe*,” that is, The Cause of the Graces, or, The Graces for ever! The first stanza will very sufficiently justify the adoption of the term SPIRITED:—

“O Courtstown! thy walls rise in beauty and pride,
From thy Watch-tower's summit, the bold foe is descried,
Though the hearts of thy children with courage o'erflow,
Still their strength is the war-shout of *Grasagh Aboe*.”

INCHMORE CASTLE, COUNTY KILKENNY.

This interesting ruin is a grand and venerable monument of the splendour and importance of an illustrious family, whose possessions were forfeited, and title extinguished, by too faithful an adherence to the unhappy house of Stuart. Inchmore, which signifies the great Island, (or which is meant more probably to signify, in this instance, the great Peninsula, being erected upon a tongue of land almost insulated by the river Nore,) is situated in the barony of Cranagh, and in the district anciently called *Grace's Country*.

The Castle was built by one of the barons of Courtstown, and consists of the ancient defensive *Keep*, united, incongruously enough, to an extensive and palace-like edifice, erected after the introduction of the open casement, bowered window, and ornamented gable. The court, surrounding most mansions of this date, was not defended by embattled walls, but continued in use amongst our ancestors, owing to the difficulty of emancipating their minds at once from their pompous outer-courts and solemn barbicans. The appellation of *Castle* is rather a misnomer in this particular case, for Inchmore, though stately and spacious, is but a house, designed in the best manner of that style which prevailed in the age of Elizabeth. It was not even the principal residence of the Graces, a family of most extensive property—so extensive as to admit a diminution to the amount of 30,000 acres of land, which were forfeited in the civil wars.

John Grace, Baron of Courtstown, once the proprietor of this lordly residence, is represented as a man possessing a high spirit, great generosity of character, and singularly prepossessing appearance. He was a devoted servant of the house of Stuart, and raised a regiment of infantry and a troop of horse, at his own expense, for the service of King James II. whom he also assisted with money to the amount of £14,000. His character as a person of marked integrity and extensive local influence, occasioned him repeated solicitations, accompanied by splendid promises of royal favour, from the party and friends of King William. A written proposal, containing the usual allurements to baseness, was transmitted to this proud lord by Duke Schomberg; but in the presence of the emissaries he seized a card, that accidentally lay upon his table, and inscribed this indignant answer upon it, "Go tell your master, I despise his offer: tell him that honour and conscience are dearer to a gentleman, than all the wealth and titles a prince can bestow." The card upon which these noble sentiments were written happening to be the six-of-hearts, is generally known, even to this day, as "Grace's Card," in Kilkenny and the adjoining counties. Thus the nine-of-diamonds is constantly styled, "The Curse of Scotland," from the circumstance of the Duke of Cumberland writing his sanguinary orders for military execution, after the battle of Culloden, on the back of that card.*

POWERSCOURT WATER-FALL, COUNTY WICKLOW.

The glen of the Water-fall is a deep mountain recess, environed on every side, except the entrance, by steep and lofty hills, adorned with wood and rock, and broken ground, and sweeping down from every side with the greatest boldness and variety. The head of the recess is crossed by a mural precipice of denuded rock, down the front of which the river Glenisloreane falls perpendicularly a depth of 300 feet. This glen is quite unequalled in scenery, either of an agreeable or sublime expression. A velvet turf is spread over the undulating surface of the bottom, and majestic oaks of picturesque forms clothe the mountain sides, and climb the rocky precipice in front, until upon the dizzy height they

* Vide Note to Courtstown Castle, page 46.

fade into that tenderness, which is the ruling character of distance. The illustration is peculiarly happy in the selection of the point of view: from the magnitude of the glen—from the vast height of the beautiful Water-fall—and from its diminished breadth, in a more distant view a striking disproportion would be observed, and the cascade itself would dwindle into a thread of silver. In a nearer position, the summit of the fall, the most delicate passage in the landscape, would be lost, the rocky basin at its foot be concealed behind the spreading foliage, and the fall converted into a fretful jet, without grandeur or variety.

But, at a correct distance, the fall is seen partly gliding in frothy streams down the sloping surface of the moss-clad rocks, and partly dashing, in angry mood, against some projecting cliff, whence being rejected, it seems to vanish like the floating mists of morn. In the broken and varied foreground a sloping bank protrudes, worn by the mountain torrent, which has bared the tenacious roots of the great monarch of the wood: confident in strength, he seems to disregard the persevering efforts of the stream that rolls so rapidly at his feet, to undermine his throne so long enjoyed: more in the distance still, less venerable oaks, candidates for that pre-eminence yielded by the leafy tribe to the royal inhabitant of the grove, fling their shady branches over the verdure-clad lawn, and afford cool shelter to the “deer that desire the water-brooks.”

In the vicinity of this landscape there are few innovations made by the ambition of art. A banqueting-hall, gracefully designed, occupies the left bank of the Glenisloreane, and a rude and appropriate Alpine bridge bestrides the foaming torrent. From this simple piece of rustic architecture a beautiful bow is seen, at early morn, formed in the crystal drops that fly away from the successive ledges in the rocky bed of the cataract. The whole landscape may be considered then as belonging to the highest order of sublime scenery; and, with the exception of the woodland part, which is of a perishable nature, and may be destroyed by the tasteless and the avaricious, the whole is permanent and unalterable in its features of beauty—its rocks, its mountains, its cataract, and its torrents.

The glen is usually called *the Deer Park*, and is connected with the demesne of the proprietor, the Lord Viscount Powerscourt. The late lord, whose mansion was honoured by the presence of His gracious Majesty, had made preparations calculated to produce a most magnificent effect, if it had pleased his Royal Guest to have visited the Water-fall. A reservoir was formed in the river above the fall, supplied with a large sluice-gate, which, upon the approach of the Royal Party, was to have been raised, and a volume of water liberated, of weight sufficient to have hurried all opposing objects down the awful precipice, to a distance that would cause the spectator to shudder at its power. Circumstances did not call for the performance of the experiment; but effects of this grand and awful nature are witnessed in the winter season, by those in whom familiarity has lulled admiration to repose.

THE ROUND TOWER, THE CHURCH AND STEEPLE AT SWORDS,
COUNTY DUBLIN.

These splendid remains of decaying grandeur speak to the imagination in a strain of eloquence, which no modern work, of any magnitude, can reach. They transfer their grand ideas to the landscape, and, in the representation of elevated subjects, assist the sublime. Several of the various theories, explanatory of the origin and use of the ancient Irish Pillar Tower, have been already briefly quoted;* and although some few remarks may yet be added, without exhausting this interesting and mysterious question,—yet

“No record lives to tell what they have been.”

Mr. O'Halloran says, “Those ancient monuments, from their solidity, at this day, appear to have been built with such firmness, as almost to defy the ravages of time;” and adds, “that they were the retreats of wretched hermits and pious recluses.” To this opinion the learned reader will probably object, that a *wretched* hermit must have possessed much genius, considerable wealth, and more considerable influence, in order to procure the erection of such an edifice, in such an age. A very agreeable writer, and equally acute critic, expresses himself in the following manner as to the uses of the Round Tower—“I cannot help inclining to the opinion of their being belfries, as their very name in Irish (*cloghad*) imports a steeple with a bell; and from the following consideration: Over a great part of the Eastern world, they have tall round steeples, called minarets, with balconies at top, from whence a person summonses the people to worship at stated hours. As the Irish derived their arts from Phœnicia, we may suppose from thence also came the model of these towers, which served as the minarets of the East do at present, till bells came into use: for, narrow as they are, (about ten feet in the clear at the base,) they *might* hold a bell large enough to summon the congregation, as effectually as the voice of a man.” It is rather obvious that this doctrine is strained in its application, since the antiquarian acknowledges, that the Pillar Tower *might* hold a bell large enough for the required purpose.

The Tower of Swords is furnished with stairs to the top, on the inside, evidently of late construction, and it is finished with a cross surmounting the conical covering. It stands in the church-yard, at a short distance from the steeple and church, the latter of which is rebuilt in a very elegant Gothic manner, with buttresses and finials, and on rather a large scale. The Tower measures seventy-three feet in height by fifty-two in circumference, at an elevation of ten feet from the ground, and is a plain and simple structure.

The Village of Swords, to which the church is adjacent, was formerly a borough, returning two members to the Irish Parliament; and the ruins of an extensive building, formerly the palace of the Archbishops of Dublin, occupy a conspicuous position at the northern extremity of the Market-place.

* Vide page 45, art. Clondalkin.

COVE HARBOUR, COUNTY CORK.

Previous to the last French war, Cove was merely a fishing village, and residence of Custom-house officers, but, from its very great natural advantages, it has grown, out of this comparative insignificance, into the importance of a place containing 6,500 inhabitants, exclusive of 3000 individuals, who dwell within the precincts of the parish. The town is situated upon a steep bank, overhanging the harbour, and the streets are built in parallel tiers, rising one above another, with the pleasing little spire of the parish church lifted above the roofs of the most elevated ranges. The parish is within the Great Island, or, as it is sometimes called, from the ancient family of Barry's,* Barrymore Island. It stands directly opposite to Hawlboline Island, possesses a southern aspect, with a delightful view of the spacious harbour, and enjoys a most salubrious climate. It is now much visited by invalids, whose constitutions have proved unequal to the severities of the harsher atmosphere of more northern districts. The increase of population, and influx of visitors, has been attended with improvements in proportion: the town is now neat and regular, the Quay forms an agreeable promenade, and the prospect towards Rostellan, the seat of the Marquis of Thomond, presents a beautiful land-locked harbour, resembling a spacious lake, generally adorned by the Admiral's flag-ship, and other vessels of war, riding at anchor close to shore, and enlivened by the rapid transit of the steam-boat, "that walks the water like a thing of life," or animated by the rivalry of pleasure-boats and cutters,

" Now board to board the rival vessels row,
The billows lave the skies, and ocean groans below."

The chief amusement of the gentry in the vicinity of Cork and Cove, as at Southampton in Hampshire, consists in aquatic exploits, and a Yacht-club has long been supported here with great spirit, and with agreeable recollections to those who have heard,—

" The partial crowd their hopes and fears divide,
And aid, with eager shouts, the favor'd side.
Cries, murmurs, clamours, with a mixing sound,
From woods to woods, from hills to hills rebound."

The Cove, or Harbour, is considered the noblest asylum for shipping in Europe; the entrance is deep, free, and unobstructed, and in the inner harbour, which is completely land-locked, the British Navy might ride in safety, in deep and tranquil water. The entrance is protected by three fortifications—Carlisle fort, and the works upon Spike and

* The family of Barrys, so many centuries settled in the County Cork, derive their name from Barry Islet, off the Coast of Glamorganshire, in South Wales, and it is probable that this latter place was so called from St. Barue, to whom the Abbey on the island was dedicated.

Hawlboline islands. The commercial value of Cove Harbour was fully experienced during the late war, and the danger of its ever falling into the possession of an invading power has been cautiously guarded against.

The first Lord Orrery, a man of acknowledged genius, was of opinion, "that Barrymore Island was the spot upon which a judicious invader should seek to plant his foot;" and Lord Minto, in his elaborate and logical address to the House of Peers, in 1799, when he sought to recommend the measure of a legislative Union between the Kingdoms, by pointing out the dangerous consequences of a separation, said, "Let us reflect on the advantage lost to the British Navy, and its operations, by exclusion from the harbour of Cork," and concluded by prophesying, that Cork, from the great advantages of its Harbour, would soon become the chief emporium of the United Kingdom. His Lordship's conclusion was fallacious, although his premises were true.

The town of Cove lies about eight miles S.W. of the City of Cork, with which place constant communication is preserved by steam-boats, calculated to navigate the river Lee up to the City.—There is a regular intercourse kept up between this place and the ports of Dublin and Bristol, both by means of steam-boats, and of wind-borne vessels.

SOUTH MALL, CORK.*

The City of Cork, the second in magnitude, and of commercial importance, in Ireland, is certainly of very ancient foundation. The earliest account of the plantation of a colony, and of the enclosures of a town, assigns the sixth century as the period of those events, and ascribes the honour of them to the Bishop St. Finbar, a person of great learning, who established here an habitation of wisdom, and a sanctuary of christian virtues, whither numerous disciples flocked. This is the general belief of antiquarians as to the first establishment of this City, but the Danes are acknowledged to have been the military architects, who encircled it with walls and fortifications, and rendered it a safe nursery for the children of commerce.

From the year 915, the inhabitants dwelt in peace and security, until the expiration of one century, when a second irruption of spoilers occurred. A new fleet of the savage Northmen appeared, about the year 1013, who burned and destroyed the very City of which their fellow countrymen had, but a little before, been the judicious benefactors. But the embers of its ruined architecture were speedily removed, and a City of no mean pretensions must quickly have arisen, since we find King Henry II., whilst he consents to grant the kingdom of Cork, *i. e.* Desmond, to Robert Fitzstephen and Milo de Cogan, to hold under him and his son John, reserves to *himself* the ancient City of Cork.

* The name Cork is probably derived from *Corcah*, a marsh or swamp, that being the nature of the site upon which the City was originally built.

Subsequent to the English invasion, Cork continued to flourish as a sea-port and place of trade; and, becoming a corporate town, it enjoyed the elective franchise, returning two members to Parliament; yet still was it of lower commercial rank than either Waterford or Limerick, until the commencement of the last century. From that period the age of her rapid and prosperous growth is to be counted, and it is to the wide-wasting wars that followed, that her wealth, her improvements, and her greatly increased population, the latter exceeding 100,000 souls, are to be attributed. During this eventful period many of the streets, previously engrossed by tide-filled canals, that exhibited, upon the retreat of every flow, disgusting accumulations of putrefying matter, were carefully vaulted over, and level and durable artificial causeways constructed. The adjacent swamps have been completely dried, the encroaching floods embanked, and many other improvements accomplished, suggested by considerations of health and beauty.

There exist in Cork two useful public bodies or boards—the Commissioners of Wide Streets, and the Harbour Commissioners. Their efforts to improve have not been limited to the exercise of the duties of their office separately and distinctly, but, in order to work out the best possible results, they have combined their strength and exertions, and have “pulled together.” The consequences of this union have been most happy; the unsightly channel of the tide-deserted river is narrowed, and confined by a lofty quay-wall, faced with hewn stone, and extending for a length of one mile and a half, built at the joint expense of these two public boards. Two new stone bridges have lately been added to those that previously ministered to the convenience of the citizens. New gaols, new public roads, and promenades, a new Court House, Custom House, and handsome Commercial Buildings, are now to be annexed to the list of modern city embellishments, besides others of great utility, but of less attraction in their external decorations.

The citizens of Cork have never been deaf to the appeals of charity, or insensible to the sufferings of their fellow-creatures. The number of their charitable institutions is greater in proportion than that of any other city in the kingdom; and, their adaptation, very probably, more judicious and correct. The North and South Infirmaries, and Eye Infirmary, deserve constant public notice; and the gratuitous education of about 6000 poor children is a remarkable testimony, to say the least, of the good taste of the more wealthy inhabitants, in the distribution of their charity.

There are now many spacious and handsome avenues in this busy, bustling place; of these perhaps, none is more open, elegant, or graceful, than the South Mall. Let the equestrian statue of George the Second occupy the centre of the foreground,—let the river Lee, spanned by a handsome arch, of fair proportions, and of smooth wrought stone, come in to the right,—and, let the Mall itself be thrown into perspective, the distant wooded banks carrying the eye away beyond the extremity of the vista, and the arrangement will place the reader and spectator exactly in that position which the illustrator recommends as the most picturesque.

LYING-IN HOSPITAL AND ROTUNDO, DUBLIN.

The origin of this humane institution is so entirely due to the exertions of one benevolent individual, that a description of the external decorations, and internal accommodations, will be more suitably disposed, by following that panegyric which so deservedly belongs to the memory of the founder.

Bartholomew Mosse, son of the Reverend Thomas Mosse, Rector of Maryborough, in the Queen's County, was born in the year 1712; and, having served an apprenticeship to Mr. Stone, an eminent surgeon in Dublin, entered the army at an early age, and accompanied his Majesty's forces to Minorca. Upon his return to his native land, he conceived the charitable and humane design of opening an Hospital for Lying-in Women, and at his private expense commenced such an institution, on the 25th of March, 1745, in a small house, situated in South George's street, then called George's-lane. He shortly after received some trifling aid from the subscriptions of a club, called "The Union," of which he was himself a member, the amount of which generally was four shillings per annum each. Limited as the resources appear to have been, and obscure as was the situation, the benevolent purpose of its origin had its proper influence, and an eminent physician in London, Dr. Layard, applied to Dr. Mosse for a copy of the regulations of his asylum; according to which, a similar hospital was opened in that great city, in 1747. The founder of this interesting charity now felt himself rewarded by the approbation of the discerning, and resolved, on that account, to increase his exertions for the complete establishment of a permanent hospital. To effect which, he took a lease of a plot of ground in Great Britain street, from W. Napper, Esq., intending to improve his funds by opening a garden and place of amusement, affording entertainments similar to those of Vauxhall, and for which object the agreeable variety in the natural form of the ground was peculiarly adapted. From this speculation an income of £400 was annually procured. The period had now arrived, when the erection of a suitable edifice might be attempted; and in the year 1751, Dr. Mosse procured the performance of the ceremony, usually styled, "The laying of the first stone," by Thomas Taylor, Lord Mayor of the city, attended by the Recorder and Sheriffs. The building was continued, uninterruptedly, although the funds were raised by such fortuitous modes as pleasure-gardens and lottery schemes. At length, grants were obtained from parliament, and the hospital opened with fifty beds, in the year 1757.

Upon the opening of this elegant and convenient edifice, a public breakfast was given, at which their Excellencies the Duke and Duchess of Bedford were present, besides many of the nobility and gentry; fifty-two poor females, *enceinte*, were introduced, decently clothed from the resources of the charity,—and the consummation of Dr. Mosse's humane desires happily attained. From the opening of the hospital, on the 8th of December,

1757, to the 31st of December, 1824, the number of patients admitted was 112,683; the number of births amounted to 109,232; of these, the males bore to the females a proportion of twelve to eleven; the number of women who gave birth to twins, in the same period, was 2156.

It was the intention of the founder to have reared the infants born in the hospital, and, after bestowing on them an appropriate education, apprenticed them to various trades: he also intended to have attempted the establishment of a hardware manufactory, upon an extensive scale, such as might rival the English market. But these vast and numerous projects, for the aggrandisement of his favourite asylum, appear to have been laid in the tomb along with the founder, who died at the age of 47, at the village of Cullen's Wood, near Dublin, and was interred in the Cemetery at Donnybrook.

The debts contracted for the completion of the hospital were defrayed by a parliamentary grant; and the widow and children of Dr. Mosse received £2425 from the same source.

The nature of this charity is such, that it appears never to want a patron or a friend. But no period of its brief history records a more continued, or a more watchful care of its interests, than the age we write in does, in the benevolent attentions of Dr. Joseph Clarke, who, having once been its kind master, has since proved its kinder friend.

The edifice called "The Lying-in Hospital," was originally a beautiful structure, with rusticated basement, adorned with a façade of three-quarter columns, supporting a light pediment, and enlivened by the erection of a steeple, consisting of an open lantern, the upper encircled by a balcony, and surmounted by a delicate dome. Two circular colonnades, of the Tuscan order, designed by Frederick Trench, Esq., an active patron of the charity, embrace a spacious court-yard, and terminate in wings, one of which is the entrance lodge for patients, the other the vestibule of the Rotundo. The central building, and original design, is by Mr. Cassels, an eminent architect at the period of its erection.

The interior of the hospital may be styled elegant. The entrance-hall, though low, is handsome, spacious, and architectural, and adorned with busts of the founder, and of Mr. Deane, a valuable benefactor. A large baptismal font, of veined marble, the gift of Dr. Downes, stands near one of the busts. Above the grand hall is the chapel, an apartment forty feet square, occupied by pews, and surrounded by a gallery, all finished in a good style. This ceiling is a masterly specimen of design and workmanship. It was executed by M. Cremillion, a French artist: it is coved, and has a recess in the coving on three sides, filled with figures of Faith, Hope, and Charity, in alto relievo, and larger than life. Above the Communion Table, on a consol, stands a lamb, admirably executed, and sheltered under an ample canopy, richly decorated, and sustaining an Angel on either side, in large life. The whole is curious, beautiful, and quite unique.

To the right of the Hospital, the Illustration displays the Rotundo, as seen from Sackville-street, and the Public Rooms in Rutland-square. The Porch, a vestibule leading to the Rotundo, is the Western Pavilion of the Hospital. The Rotundo is a noble apart-

ment, eighty feet in diameter, by forty in height. The walls are decorated with eighteen Corinthian pilasters, the intervals between which are occupied by windows enriched by architraves and pediments. The ceiling is divided by concentric circles, intersected by radii, a design simple but effective. This handsome room was designed by George Ensor, Esq. architect. *The New Rooms*, which communicate with the Rotundo, consist of a card and tea room, each 56 feet in length, by 24 in breadth. A ball-room, 86 feet long, by 40 in breadth, decorated with coupled columns, supporting flattened canopies, at intervals along each side. The supper-room, on the next story, is of the same dimensions, and the adjacent apartments correspond with the tea and card rooms just described.

The exterior of *The New Rooms*, which is after a design by Richard Johnston, architect, and Frederick Trench, Esq., consists of a rusticated basement story, supporting a handsome façade, the centre ornamented by three-quarter columns, in the Doric order, supporting a pediment, the entablature of which is filled with the arms of Ireland, and the crest of the Duke of Rutland, who laid the first stone of these buildings, during his viceregal government of Ireland, on the 17th of July, 1785. The fronts of the New Rooms, and of the Hospital, are of hewn granite; but the exterior of the Rotundo is, unluckily, of undressed stone, but brought into harmony with the rest of the group, by a coating of Roman cement.

THE FOUR COURTS, DUBLIN.

The Law Courts of Dublin may vie with any edifice of modern times, erected for a similar purpose. They are situated on the north bank of the river Liffey, which is enclosed by beautifully finished quay walls, of chiseled granite, the part immediately in front of the Courts being surmounted by a heavy balustrade, extending from Richmond to Whitworth Bridge. The river is navigable by barges and boats, at high water, but becomes insignificant at ebb of tide. The Illustration represents flood-time, and places the spectator near Whitworth-bridge, from whence the Courts appear to occupy the left bank, and a peep of the Merchants'-quay is just obtained on the right. Richmond-bridge stands in the centre, beyond which is seen the range of Wood-quay, with St. Werburgh's-steeple rising above the roofs, and Essex-bridge closing the extreme distance.

The design of this great edifice was made by Mr. Cooley, who only survived his invention long enough to complete the western wing, when Mr. Gandon, an artist of deserved eminence, was appointed to bring the undertaking to a conclusion. The first stone was laid by the Duke of Rutland, Lord Lieutenant of Ireland, attended by Lord Chancellor Lifford, on the 13th of March, 1786, and the design was not perfected for the space of fourteen years. The length of the principal front is 450 feet, and the mean depth of the building measures 140. The plan consists of a centre, having squares, or court-yards, at either side, enclosed by buildings for the accommodation of the officers of the different

courts, entered by grand arched-ways, surmounted by emblems of Justice, Law, Security, &c., and connected with the centre and wings by elegant open arcades. The central pile, which contains the courts of law, is a square building, the sides of which measure 140 feet, within which is described a circle, 64 feet in diameter. The Four Law Courts occupy the angles of the square, and the area of the circle is left for public accommodation, as a common hall. This spacious apartment is adorned by coupled Corinthian columns, twenty-five feet high, the upper parts of the shafts being fluted. The entrances to the Courts occupy the intercolumnar spaces. These columns support a continued entablature, on which rests an attic pedestal, ornamented with sunk panels, on which are represented, in bas relief, William the Conqueror establishing courts of justice, and introducing the Norman and the feudal laws; King John signing the Magna Charta, in presence of his Barons; Henry II. receiving the Irish chiefs, and granting a Charter to the City of Dublin; and James I. abolishing the Brehon laws, and those of Tanistry, Gavelkind, Gossipred, &c. and publishing an Act of Oblivion: all designed and executed by Edward Smyth, of Dublin. The Attic pedestal supports a dome with a rich mosaic ceiling, the vertex of which is perforated, and admits a view into a void between two domes. There are various other appropriate decorations around the lower dome, executed in stucco.

The Grand Front of the central building consists of a noble portico of six rich Corinthian columns, supporting a magnificent pediment, on the apex of which rests a statue of the great lawgiver Moses, supported on one side by a figure of Justice, and on the other by one of Mercy. At the extremities of the frontal balustrade, above the coupled Corinthian pilasters, are placed statues expressive of Wisdom and Authority, in sitting postures. From the centre of the body of the building rises a magnificent circular lantern, ornamented by twenty-four beautiful three-quarter columns; it is sixty-four feet in diameter, and pierced by twelve large windows. A handsome entablature, continued all round, forms the verge of a noble dome terminating the whole. The wings, which compose two sides of the lateral squares, are plain structures, faced with hewn-granite, and containing three stories—the lower rusticated, and the windows of the upper ornamented with architraves and dressings. The design of the Four Courts, as a whole, is remarkably noble,—its position well chosen, except probably that it stands too close to the river,—and its effect, in the distant view of Dublin, of much consequence, from the height and grandeur of the dome.

THE COLLEGE OF SURGEONS, DUBLIN.

A Charter was granted in the year 1784, for the incorporation of a College of Surgeons in Ireland; and the great reputation of those who have been educated there, fully evinces the wisdom and the utility of the grant. The first building which the members, as a body, possessed, was a mean house at the termination of Mercer-street. A very neat, but small

edifice, on the present site, and erected for the purpose, next afforded them the required accommodation, but, in 1825, a committee was appointed to receive plans from, and to correspond with, Wm. Murray, Esq., architect to the Board of Works, for the enlargement and improvement of the Collegiate buildings, so that they might keep pace with the growing character of the profession. After much deliberation and attention to the subject, the committee adopted the present design, and the first stone of this re-edified building was laid on the 25th day of August, 1825, by the Marquis Wellesley, Lord-Lieutenant of Ireland.

Of the new front, a basement story, which is of native granite, is rusticated, and terminated by a moulded fascia course, over which rise Doric columns, two feet eleven inches in diameter. The four pillars, constituting the central break, are insulated, and support an entablature and pediment, in the tympanum of which are sculptured, *in alto relievo*, the Royal Arms, executed by J. Smyth, Esq., F.A. R.H.A. The apex of the pediment is adorned by a figure of Æsculapius, supported by Minerva on the right, and Hygeia on the left, all executed by the same artist. Between the circular-headed windows in each wing, and at the extremities of the front, are placed three-quarter columns corresponding with those in the centre, and the whole is surmounted by a frieze and cornice, terminated by a balustrade, which is also continued along the York-street front.

The principal entrance, which is in the front given in the Illustration, opens into a spacious hall, the ceiling of which is divided into compartments by mock beams, and at the intersections are placed Ionic columns with carved capitals, corresponding pilasters decorating the walls. An enriched cornice is continued round the whole, and the central compartment is ornamented with a large flower.—Four doors in the entrance hall, ornamented with pilasters, consols, and entablatures, lead to the Theatre, Library, &c.

The ascent to the New Museum is by a flight of stairs, composed of Portland stone. This apartment is seventy-three feet long by thirty in breadth, and the height to the lantern is thirty-four. A gallery, continued round the sides, is approached by concealed staircases at the western end. The gallery is sustained by ten panelled pilasters, over each of which is a fluted Ionic column supporting the roof, the capitals and entablatures being richly carved.

The ceiling is divided by light flying arches, rising from the intercolumnar spaces, and from the archivolt above them spring the coves, which are terminated by four lantern lights, the upright circular face of each being fluted, and otherwise ornamented. The gallery front, between the columns, is protected by a light bronzed iron railing. There is a second but smaller Museum adjoining, and an elegant apartment called the Board Room.

It is due to the munificence of the present Viceroy of Ireland, his Excellency the Duke of Northumberland, to state, that upon the occasion of his visit to this useful Institution, he marked his sense of the conduct of the body by a donation of £500, to be

expended upon the purchase of wax-works, calculated to promote the study of anatomy. The College have resolved to place the result of this magnificent donation in a separate apartment, to be thenceforward designated "The Northumberland Museum."

THE CUSTOM-HOUSE, DUBLIN.

This magnificent structure, second only to the Bank of Ireland in grandeur of design, is one of the many works of genius for which the Irish public are indebted to its author, the late James Gandon, Esq.* From whatever point it is viewed, it forms a beautiful and interesting picture, and this interest is much increased by the accompaniment of shipping, the legitimate associates of a Custom-house view.

It possesses four fronts, all finished with equal care and elegance. The south, or principal one, looks to the river Liffey, from which it is separated by a broad and level causeway, enclosed by a noble quay of hewn stone. One of the swivel bridges, crossing the dock-entrance, appears in the foreground, and marks the appropriate position of the chief object of the scene. Just beyond the Custom-house stands an extensive building, the property and design of a spirited individual, containing an hotel, reading-rooms, markets, &c., and now generally called the "Northumberland Buildings." The rest consists of closely-crowded shipping, which almost conceal from the eye the medium on which they float. The south front, which is entirely of Portland stone, extends 375 feet, and the depth from south to north is 209 feet. It consists of a centre, adorned by a portico of four massive Doric columns, supporting an entablature, with a projecting cornice and frieze, enriched with heads of oxen, connected together by festooned-garlands. Above the portico is a pediment, in the tympanum of which, in *alto relievo*, Britannia is represented embracing Hibernia, and holding, ready for presentation, emblems of Peace and Liberty. They appear attended by Strength, Justice, and Victory. These figures are seated in a marine chariot, drawn by sea-horses, and surrounded by a number of attendant Tritons. At a little distance, a fleet of merchant ships appears wafting towards the shores of Ireland. This felicitous design is ably executed by its author, E. Smyth, Esq. Four large allegorical figures, representing Industry, Commerce, Wealth, and Navigation, rest on pedestals in the fascia above the attic story, the workmanship of Mr. Barker, of London. Above the centre of the south front rises a magnificent lantern, twenty-six feet in diameter, adorned by an encircling colonnade of forty insulated pillars, and having four flat canopies projecting from the quadrants. Over this is a second lantern, or clock-story, from which springs a cupola of graceful convergence, bearing on its vertex a statue

* Mr. Gandon was a pupil of Sir Wm. Chambers; he was the first who obtained a gold medal for proficiency in architecture, at the Royal Academy; and was partner with Mr. Woolfe in the publication of the two supplementary volumes of Vitruvius Britannicus. He was the private friend of the late Lord Charlemont, and of many other persons of rank, who were conspicuous for their admiration of the fine arts.

of Hope, elevated 125 feet from the ground. The whole forming a steeple, much resembling those of Greenwich Hospital.

At either extremity of the front are square pavilions, connected to the centre by buildings of equal height and corresponding design, but pierced in the basement story by arcades, opening into deep cells, and producing thereby a depth of shade that adds at all times to the picturesque effect. The pavilions are decorated by two Doric columns, sunk in recesses, and between which were entrances to the different apartments in the east and west ends. Above these door-ways, and over every principal entrance, the key-stones are carved into heads, intended to represent so many Irish rivers, and the intention of the artist is effected with much ingenuity, each head being accompanied by the productions peculiar to the intended river and to its banks.

The other fronts, though beautiful, are inferior to the south; they are of granite, which soon acquires a gloomy appearance, particularly in cities where coal is the prevailing fuel, while the south front is entirely of Portland stone. The north front is placed in a commanding situation, having a spacious area before it, enclosed by a crescent of private mansions, built after a handsome and uniform design; and from which issue Upper and Middle Gardiner-street, forming a vista, nearly one mile in length. This front is of the same length and height as the south elevation. It is also adorned by a beautiful portico of four Doric columns, supporting an entablature, but divested of the pediment. On the canopy above the portico, stand emblematic figures of the four quarters of the globe, executed by Banks, and much admired for the chasteness of their style. The pavilions in this front correspond with those in the opposite one, and the windows of the north, east, and west fronts are ornamented with architraves of Portland stone.

The east and west fronts resemble each other in design. They consist each of a long low range, the lower part being an open arcade, the upper story pierced with ornamented windows,—the whole surmounted by handsome stone balustrades.

The interior consists of many small apartments, forming comfortable and well-lighted offices. The largest apartment in the establishment is called the Long Room, and measures 70 feet in length by 65 in breadth; it is surrounded by the desks of the officers, but does not possess any remarkably attractive features. The Board Room, however, is a spacious and elegant apartment. It is situated in the northern front, over the entrance hall, and commands a view of the crescented area, the breadth of which prevents interruption, by the removal of passengers and vehicles to a distance from the front.

Perhaps the Illustration requires not any mention of the Docks, or other appendages to the Custom-house, but it would be unjustifiable, notwithstanding, not to introduce a few words relative to the very extensive storage which this port possesses. The tobacco store alone contains 3,000 hogsheads, and measures 500 feet in length by 160 in breadth; and the principal store for general merchandise, is 500 feet in length by 112 in breadth; in addition to which, there are several ranges of stores on a more moderate, and perhaps more convenient scale; and an excise store, more capacious still than any of the others.

BANTRY HOUSE, COUNTY CORK.

The elegant seat of Lord Bantry is situated upon the south side of the magnificent estuary of Bantry Bay, a name associated with the military history of Ireland. The noble proprietor of this picturesque demesne was raised to the dignity he now enjoys, as the just and deserved reward of his meritorious conduct, in resisting a descent of the French, upon the shores of his beautiful Bay, in the year 1797. His mansion occupies a low and sheltered position, but commands a most extensive prospect of the Bay, and of the grand hills which enclose it. From any point of view, the panorama exhibited in Bantry Bay is one of the noblest, and on a scale of romantic magnitude that the imagination seldom aspires to. An arm of the sea, thirty miles in length, and ranging in breadth from six to eight, insinuates itself into a vast glen of equal dimensions, on each side of which majestic mountains start from the watery surface, and seem to support the heavens on their summits. Their outlines are broken and irregular, and their sides rugged and precipitous. Amongst these, Hungry Hill, rising with rapid elevation from the sea, raises his broad and majestic head, discernible at a distance of many a mile, and far surpasses all other mountains of this vast group in height and grandeur. Nor are these all of the most interesting features of the scene; the vast depth of the Bay, and the calm surface which sleeps beneath the shelter of the hills, attract many a mariner with his "tempest-tost" bark to enjoy the pleasures of a tranquil sea. It is true, in such tremendous scenery such objects dwindle into very specks, but still they possess the valuable quality of motion, which contrasts wonderfully with the solemn stillness of the many islands that lie scattered and slumbering on the surface of the deep. One of these, Whiddy Island, possesses an extensive area, upwards of a thousand acres, and is partly appropriated as a Deer Park by its noble possessor. A judicious and agreeable writer confesses, in speaking of the landscape before us, that "the mind, filled and overborne by a prospect so various, so extended, so sublime, sinks beneath its magnitude, and, feeling the utter incapability of adequate expression, rests upon the scene in silent and solemn admiration. The soul must be insensible indeed, which will not be moved by such a contemplation, to adore the God of nature, from whom such mighty works proceed."

GLENGARIFF, COUNTY CORK.

Those who have visited Glangariff, while their recollections are awakened by the Illustration, will agree with the decision of the Illustrator, which is, that no scene, in all the concentrated beauties of Killarney, can vie with this before him, in sublimity of character, in greatness of effect, in the softer graces of the waving wood, or in the wilder

rudeness of its mountain aspect. Below the wooded bank in the foreground is seen the beautiful cottage residence of Col. White, brother to the Lord Bantry. The sunny brow on which it stands is happily chosen, and affords a climate resembling that of the south of Europe, being completely sheltered by the encircling woods and overhanging mountains. The demesne occupies some hundred acres of improved and gracefully disposed lands. The scenery of Glengariff, while it enchants the imagination, arrests the pen; the artist may present an image of its grandeur, the topographer never can. Glengariff, properly so called, is situated at the extremity of Bantry Bay, from which it turns off in an abrupt manner, amongst an assemblage of bold and lofty mountains. We view it as a noble lake, adorned with picturesque islands of various forms and dimensions, some merely denuded rocks, others crowned with gnarled oak, with pensile ash, with flowering arbutus. The light which falls upon the centre of the view throws the entrance from the Bay into such shade as suits the gloomy character of the scene. One rocky island in the middle of the pass is conspicuous by a fortress on its summit, sternly frowning over the deep. On every side the waters lave the mountain foot, except now and then a gentle slope of verdant land, spreading into wood and lawn, and broken at moderate distances by gentle or rugged dells, through which rush or wander the clearest streams. Many rivers fall into the land-locked basin, amongst which the Glengariff rolls its beauteous course through various scenes of enchantment, it rises at the base of the lofty cliff of the Eagle's Nest, and, winding round a knoll, on which Lord Bantry has built his shooting lodge, passes beneath Cromwell's Bridge, and falls down a precipice of twenty feet into the sea. Its course is picturesque at every step, and the waterfall would be perfect, if it enjoyed the accompaniment of a little foliage. There yet remains one astonishing display, quite unrivalled in its kind by any in Ireland or in Wales—the cataract of Hungry Hill, or, the Fall of Adrigol. The overflowing waters of several small lakes, near to the summit of this conspicuous mountain, are precipitated from an elevation of 2000 feet above the sea, down a mural cliff of vast height, unimpeded by the rocky obstructions which are opposed to its descent in approaching nearer to the bottom of the Fall, thus conferring on the spectacle the appearance of both fall and cataract. The volume of water is at all times considerable, but it is viewed in all its majesty after a heavy fall of rain, an event of usual occurrence here. The roaring of the waters is less audible than might be imagined, but the singular spectacle itself is plainly seen from the town of Bantry on the opposite coast, a distance of seventeen English miles.—“'Tis strange, yet 'tis true,” that this scenery is quite unequalled by any other in the British Isles, yet Glengariff is comparatively unknown.

THE CITY OF WATERFORD.

The ancient City of Waterford, the capital of the county of that name, is seated upon the southern bank of the noble river Suir, about five miles from the meeting of its waters

with those of the Barrow and the Nore at Cheek Point, a union celebrated by Spenser, in his episode on the Marriage of the Thames and Medway :

“The first, the gentle Suir, that making way
 By sweet Clonmell, adorns rich Waterford :
 The next, the stubborn Newre, whose waters gray
 By fair Kilkenny and Rossepointe board :
 The third, the goodly Barrow, which doth hoard
 Great heaps of salmon in his dreary bosome
 All which long sundred, do at last accord
 To join in one, ere to the sea they come,
 So flowing all from one, all one at last become.”

Faery Queen, B. 4. Cant. xi.

In a commercial point of view the site of Waterford is unequalled, and in the earliest periods of Irish history it appears to have been a favourite emporium. The Danes founded and enclosed it with walls. The English made it their head-quarters immediately after the invasion by Strongbow,—king Richard the Second was solemnly crowned here,—James the Second here bade farewell for ever to his crown and his dominions;—and William the Third was, on two separate occasions, the guest of the citizens. But there are claims of another nature enjoyed by Waterford, and which are daily on the increase; these are—its claims to beauty. Occupying a bank on one side of a broad and navigable river, the position and great extent of the city are distinctly and agreeably viewed from a rock on the other, called “Cromwell’s Fort.” From a rude and rocky seat in this natural fortress, the placid river appears like a lake, enlivened by shipping, and washing the front of a noble terrace, nearly one mile in length, the scene of active commercial preparation, and the greatest mart of agricultural exports in the kingdom. Near to the water’s edge stands a monument of the early strength of the city fortifications, a lofty circular castle, formerly called Reginald’s tower, from the founder, who is supposed to have been the son of Ivorus, a Danish king, but now known by the appellation of the “Ring Tower.” It is an unusual sort of structure, resembling that called the *Pulpit* of Aghadoc, at Killarney, and the *Round*, as it is called, at Nenagh. Retiring from the town and quay, the spire of Christ Church Cathedral, and St. Olave’s tower, arise, to relieve the tameness of a city view, while the curious and bold design, the wooden bridge of Waterford, thrown across the Suir, at a place where its breadth is half a mile, closes the distance.

CITY OF WATERFORD, FROM THE DUNMORE ROAD.

The banks of the river Suir are singularly picturesque, from the City of Waterford to the meeting of the three great rivers, when the expanse of water and increase of distance scatter the objects of interest, and break up the landscape. The new line of road to the Packet Harbour of Dunmore, lies on an eminence above the river, and for a considerable length is nearly parallel to its course. Hence, Waterford forms but a single object in the perfect

landscape presented to the eye. Its spire, its towers, and spacious buildings are concentrated, and appear embosomed in woods and overhung by hills. The sloping banks of the graceful and majestic river are adorned, for many a mile, with splendid mansions, elegant villas, extensive forests, and sweeping lawns, and its valuable qualities are displayed by the passing of the merchantmen along its surface to the bustling and beautiful quay of Waterford. In the pleasing passage of river scenery represented in this view of the district around this commercial city, the little Church of Christendom, with its graceful spire, occupies a position both prominent and picturesque, standing on the brink of the water, and backed by cultivated and rising grounds. The singular name of this parish affords an exercise for the genius of the witty, who usually style this pretty building, the *smallest church in Christendom*.

THE UPPER LAKE OF KILLARNEY,

TAKEN NEAR THE TUNNEL ON THE KENMARE ROAD.

Killarney has often been illustrated by the artist, and often celebrated in the verses of the poet; but as its charms are infinite, so are the occasions for their celebration. The effect of the scenery of the Upper Lake, like the great mountain masses that surround it, is, when beheld from the water, truly overwhelming. The scenery of the waters, as it may be termed, is soft, still, and silent: the surface calm and uninterrupted, except by the island groups, that rise to different heights, and are decked by nature with such varieties of colouring. One of them, richly wooded, was chosen as a residence, not we are told, by him whose mind was eminently happy, but by one who wished to reject the world. But he could not have been solitary amidst such glorious works of nature. The new road to Kenmare has converted the aquatic system of viewing the Lakes into a more secure, and for that reason, perhaps, more agreeable mode, and has at the same time unfolded a new series of landscapes into which the Lakes themselves enter as minor component parts, an advantage but partially enjoyed in sketching either from the water or its banks. From the curious tunnel through which Mr. Griffith's romantic road is conveyed, the Upper Lake is seen expanding and spreading away amidst little bays and indentations, until it appears to lave the foot of the majestic Carràn Tual,* which, like the lordly Cambrian Snowden, consists of many alpine peaks, supported and connected by rapidly descending ridges, whose bosoms appear to have been torn away by some convulsive heavings. The great chain, of which Carràn Tual is the chief, derives its rough-sounding epithet of "Mc Gillicuddy's Reeks," from an ancient family of Kerry, whose descendants still exist; they present, in every aspect, a dentated and broken outline, and, from their amazingly unequal surface, endless varieties of light and shade are continually displayed.

* Carràn Tual signifies "an inverted sickle," which the serrated outline of the Reeks is supposed to resemble. According to Mr. Nimmo, its summit is 3,410 feet above the level of the sea.

THE UPPER LAKE OF KILLARNEY,

ON THE APPROACH FROM KENMARE.

This is also one of the new scenes disclosed in this romantic region, by the formation of an improved medium of intercourse between Killarney and Kenmare. It throws the Lakes, with their beautiful winding river of communication, into a great vista, enclosed by noble hills clothed to the water's edge with luxuriant foliage, above which are seen rising to the clouds, the broken craggy peak, and darkly frowning cliff, in whose fronts the eagles build their unapproachable dwellings. Here the riches and true character of the Upper Lake are fully displayed, and entirely disclosed, at a single view; and though the charm of separately investigating every picturesque assemblage, and of closely inspecting each bay, creek, peninsula, and island, is removed, the nobler gratification is afforded of beholding, at a glance, one of the sublimest combinations of the delicate and the awful in the works of nature, which this singularly romantic country exhibits.

NEW ROSS, COUNTY WEXFORD, IRELAND.

NEW ROSS was one of the Borough towns which sent representatives to the Irish Parliament previous to the legislative Union. Its position is peculiarly felicitous for the enjoyment of commercial prosperity, and not inferior as a subject for the employment of the pencil. Seated upon a declining bank of the Barrow, a deep and navigable river, it has gradually progressed in mercantile reputation for the last half century. Its ancient Ferry to the little village of Rossbercon, upon the Kilkenny side of the river, has been exchanged for the more convenient and easy mode of communication, a wooden bridge. The design of the latter is remarkably ingenious, and resembles those of the long bridges of Waterford and Derry, which were constructed under the surveillance of the same artist, Lemuel Cox, an American, who visited Ireland about thirty-six years since. On the left, or Wexford bank, extensive corn and malt stores, demonstrative of the increasing traffic of the place, stand commodiously for the purposes of shipping, immediately above which Mr. McCormachi's residence is distinctly seen occupying a commanding position on an open and sunny brow. In the middle distance the school-house belonging to the corporation is satisfactorily depicted, and the stores for the deposition and sale of what is called in Ireland "the Raw Material," viz. butter and bacon, carry away the eye into the indistinctness of the last distance. The military history of New Ross possesses an unenviable notoriety, and to dwell on its commercial character is more agreeable. But its picturesque claims are such as to class it with scenes of richness, wealth, softness, and repose.

DUNBRODY ABBEY, COUNTY WEXFORD.

Ireland abounds in monastic remains, all uniformly placed in situations fertile, beautiful, or romantic. Some are remarkable for the ingenuity manifested in their architecture at the early period of their erection; others possess architectural beauties, eminent in any age; while a third class enjoy all the graces of the second description, with the addition of those happy embellishments which natural position can bestow. The venerable ruin of Dunbrody, standing upon a verdant slope of pasturage, falling gently to the margin of the noble estuary of the Suir, and relieved along the shadowy low-lying hill in greater distance, possesses extent so great as to excite the spectator's wonder; variety of style, sufficient to awaken his curiosity; depth of antiquarian interest, to gratify the most inquisitive; and a union of the elegancies of art, and gifts of nature, to indulge the admirer of both to satiety. The ground plan of the great pile is, as is usual, cruciformed; the tower, which rises from the Cross, being rather low in proportion to the extent of nave and chancel. Two open arcades trisect the great aisle, formed by Gothic or pointed arches springing from pillars of a squared form; and three chapels, arched and groined, issue from each side of the chancel. The great western Window, like that at Furness, has a door of entrance beneath it, remarkable for the perfection of the tracery and open filigree work which adorn it; and the accomplished execution manifested in every part of the ruin, sufficiently attest either the power or the wealth of the founder. In the year 1182, the treachery of one prince, and the enterprise of another, completely changed the destinies of Ireland. Strongbow had succeeded in establishing the English, or rather his own arms in the kingdom so entirely, that even his royal master grew jealous of his greatness. But the monarch's fears for the allegiance of the warrior subject were groundless, and Earl Strongbow readily obeyed the summons to attend king Henry, and tender the homage of his dutiful obedience. During his absence from his new acquisitions, Henry de Montemarsico, another of the adventurous band, was entrusted with the protection of the English interests, and he thought it expedient to mark the period of his rule by the foundation of the Abbey, the beautiful remains of which furnish the principal features of the Illustration.

PRISON AT CORK.

However dismal the appellation, the aspect of this Illustration is cheerful, classical, and beautiful. The taste which pervades the directors of the large towns and cities of the empire, generally, has long since extended its enlivening influence to the Vicinity and City of Cork. Natural advantages presented themselves in abundance, but, it may almost be said, not abundantly enough for the display of the varied and elegant improvements contemplated by the public authorities of this wealthy and spirited place. The most prominent feature

in the pleasing landscape here presented, is the New City Jail,—the front elevation is a faithful copy from the Temple of Bacchus, the portico preserving all that classic elegance of the Grecian style, and being more exactly assimilated to the original by the rejection of windows or other modern introductions into the façade; an advantage, in this instance, permitted by the unhappy purpose to which the building is appropriated. The Governor's House, and apartments allotted to the criminals, appear, unfortunately, above the parapet of the principal front, and in a style and form convenient for their object, but contradictory to architectural consistency. Upon a nearer view, the classic beauty of the front is undisturbed, and the disadvantage alluded to becomes imputable to the ascent of the ground at the rear. Around on every side are seen luxuriant woods, aptly supplying the consecrated groves of old, and rich and undulating grounds extend away into the remotest distance. The foreground, broken by a few rocks, a pool, and some aquatic plants, separates the celebrated Mardyke Walk from the admirable arena called the New Western Road, which passes in front of the building, and is justly entitled to a place in the enumeration of the late improvements effected in the City and Liberties of Cork.

MERCHANTS' QUAY, CORK.

The river Lee, upon the margin of which the City of Cork is built, possesses a brief but beautiful course. It rises in one of the most romantic hollows in the south of Ireland, amidst the land of fable, and perhaps it might be said, of superstition, in the lake of Gougane Barra. On an island in this remote and solitary lough, stood the hermitage of St. Finbar, the founder of the diocese of Cork; and on the same sequestered spot a singular eremite, Dionysius O'Mahony, passed eight and twenty years, and now sleeps beneath the green turf on the opposite shore. The banks of this interesting river, the *Luvius* of Ptolemy, are adorned with ancient military and ecclesiastic remains, as well as with structures of modern date; and its estuary below the City of Cork, presents from the deck of a steam-boat, one of the most beautiful receding panoramas imaginable. The ingenuity and perseverance of the Ballast Board have rendered the Lee navigable by vessels of 250 tons, up to the Merchants' Quay; and the aqueous surface, which occupies the chief part of the view, now presents the gratifying prospect of rapidly increasing commerce. Here may be seen the steamer, appropriate emblem of velocity, just starting for Bristol, Dublin, Cove, and just returning before the absence of those she carried from their homes has been reconciled to those she left behind. The flapping sail of the bulky merchantman may be seen and heard, as a preface to some great voyage, the fortune of whose termination is uncertain; while the light craft, that skim like the sea-birds, companions of their way, along the crooked shore, obscure the ancient dwellings of the olden city, and augment the interest of this nautic scene.

THE GIANT'S CAUSEWAY.—IRELAND.

If the Giant's Causeway, as it is unmeaningly termed, yields to many scenes in those picturesque qualities, of which the most tender minds are enamoured, it certainly resigns to none its claims to pre-eminence, as one of the most singular and curious specimens of nature's workmanship. The mineralogical substance called basalt, is known to exist in many parts of Europe. It is found near Etna in Sicily; in the Hartz Mountains; in Iceland; in the Isle of Bourbon; and frequently in the vicinity of extinct volcanoes. The basalt of Sicily is formed into clustered columns enclosing, generally, one column of greater diameter than the rest, in the centre. At Castel d'Iaci, at the base of Etna, the pillars are mostly hollow cylinders, the diameter varying from six inches to twenty feet. A large cluster of this species was set up in the Temple of Peace by the Emperor Vespasian, consisting of one vast central column, surrounded by sixteen minor ones, and intended to represent the god Nilus, with his children sporting around him. The basalt of Scotland resembles that of the Causeway; and the beautiful Cave of Fingal, in the island of Staffa, is formed of columns, more accurately jointed, and more exactly articulated, than the basalt of any other part of the world, Antrim excepted. The cliff on the right represents the joints dislodged from their original and natural position, and strewn in independent blocks; the second headland exposes the most elevated stratum of the regularly columnarized species; the third is marked by fine detached columns, nick-named, "the chimney tops," said to have been mistaken, by the heroes of the invincible Armada, for the columns of some building, and their present shattered appearance is attributed to the artillery of that great armament. That portion of the basaltic field, which is designated the Causeway, occupies the centre of the view; and the culmination observable there, is called "the Honeycomb." The columns stand so close together, that it is with difficulty the blade of a knife can be introduced between them; they consist of joints, one surface of which is concave, the other convex, and sometimes held more tenaciously by the lapping of the concave surface, at every angle, over the incumbent joint. The number of sides vary from three to nine, but the hexagonal form is most prevalent. The mathematician will be astonished at observing that nature is also a profound scholar, and that whatever variety of form may occur in the adjacent columns, she never fails to arrange the value of the concurring angles, so as to equal the required four right angles. The architect will receive instruction in the piling of his blocks into great independent columns, with an accuracy and permanence not seen in the works of art; and the mineralogist will discover that the Causeway is part of a stratum forty-five feet in thickness or depth, extending to a moderate distance into the sea, where probably it sinks to some depth, and appears again upon the Scottish coast. He may also reflect upon the volcanic or igneous origin of one class,

of the volcanic formation of the second, or the aqueous cause of the third. Those who have never courted the smiles of learning or of science, and who leave such subjects to their favoured sons, are content with the old wife's explanation. These resign the honour of the Causeway to the giants, who wanted a quay to land their merchandise upon. More elevated and equally perfect columns in the adjoining cliff, are called the Giant's Loom, and those unwieldy personages also lend their name to a little crystal fountain, which gushes up between the joints of the columns of the Causeway, where no wider interstice can be perceived than elsewhere. The figures in the foreground mark the relative position of this last wonder of the Giant's labours.*

CAVE, GIANT'S CAUSEWAY, IRELAND.

The magnificent basaltic Caves of the Antrim coast, are amongst the most interesting of the various objects which engage the attention of its visitors. The greatest of them, called Dunkerry, is only accessible from the sea; and the task of entering it, is one of dexterity, and, perhaps, of hazard. The boat, once pointed to the cavern's mouth, the oars are quickly shipped, and the rolling wave bears on her charge into this region of darkness. Port Coon Cave, the subject of the illustration, possesses the advantage of an approach by land also, and is entered through an aperture in the rock, at the western extremity. The remarkable hardness of the rock renders it unlikely that these beautiful caves are excavations by the sea; they may, with reason, be supposed to be coeval with the formation of the coast. Port Coon is formed of the hardest species of basalt; but in some places presents a durable conglomerate of rounded masses, imbedded so tenaciously in a basaltic paste, that separation is impossible. These rounders are composed of concentric shells, and from this pellicular construction are aptly denominated Basaltic Onions. Standing in the vast grotto, at the extremity of the cave, the vista presents a remarkable regularity of form, the sides are tolerably upright, and the roof a species of Gothic arch. The ideas of sublimity and grandeur are necessarily associated with such a subject; and it may probably be to some such scenes the ancient Gothic architects are indebted for the designs of their lofty, pointed, half-illuminated aisles. There is a property belonging to this Cave, and, probably, to Dunkerry and the rest, which is that of returning echoes, both loud and distant: this is generally proved to the visitor by the discharging of a gun, in the absence of any more agreeable mode of making the experiment. Strange tales are told of the uses to which these caves, and the small adjoining islands, are occasionally applied. In the severity of the winter season, and during the highest heavings of the Atlantic, neither are the caves accessible, or the islands capable of being approached. At such periods, it is said, quantities of a *spirit-stirring* liquor are manufactured in these dreary abodes, contrary to, and in despite of, the best exertions of a watchful band.

* Those who are desirous of pursuing the curious inquiry into the origin of basaltes, will be assisted by "Daubuisson on the Basalt of Saxony;" and by the works of Kirwan and of Professor Jameson.

THE LOWER LAKE OF KILLARNEY, IRELAND.

The Lakes of Killarney are distinguished into the Upper, the Lower, and Mucruss, or Turk Lake; and possess, each of them, distinctive features. The Upper excels in the sublime, the Lower in extent and placidity, and Turk Lake, the smallest, may be said to combine some of the features of both. The Lower Lake, seen from the approach by the Cork road, wants grandeur;—advance near, and pass the level foreground until the water's edge be nearly reached, and then the exquisite scene here illustrated presents itself. The foreground is occupied by the woods of Mr. Herbert's demesne, fringing the Lake along. The little rocky islands, bearing the epithets of O'Donohoe's Horses, &c., indications of their legendary connexion, break the broad surface of the Lake, and the Parnassus-like Mountain of Turk hangs over the beautiful landscape. Not the least interesting part of the scene is to be understood in the Illustration, that is, the interior of Mucruss Abbey, the tower of which overlooks the woods, and, raising its venerable head towards them, may be considered a monument of the thousands that sleep in her cold aisles and vaulted chambers. This beautiful relic, held to this day in singular veneration by the inhabitants of the surrounding country, was founded in the year 1440, by Donaldson of Thady M'Carthy, for Conventual Franciscans. It was re-edified by the Roman Catholics in 1602, but since then suffered to fall into ruin. The ancient Abbey, called "Irrelagh," erected here, and which Mucruss Abbey succeeded, was destroyed by fire in 1192, nor is the name of its founder preserved.

COLTSMAN'S CASTLE, COUNTY KERRY.*

Amongst the many who acknowledge the charms and beauties of the scenery of Killarney, none have given such convincing proof of their sincerity as the proprietor of the castellated mansion, the name of which distinguishes the Illustration. A native of Great Britain, and familiar with scenes of wealth and happiness, Mr. Coltsman visited Killarney, and becoming enamoured of its beauties, purchased an estate adjoining the Lower Lake. From the Cork road, the Castle appears well placed, and is a remarkably picturesque object; it outlives the summit of an eminence which falls gently on every side, and displays the scenery of this fairy-land unobstructedly. Some ten years back the grounds were bleak; but such is the luxuriance of vegetation here, particularly of the arborical kind, that a fruit wood now skirts the Park, and, hanging over the little turret near the river side, revives the recollection of the beautiful Water-tower of Conway Castle, swept away to make room for the Suspension Bridge. There is much variety in the design of the Castle, and the styles of different ages are happily blended together; a task of no ordinary difficulty, and which, it is believed, was in part performed by the proprietor himself.

* *County Cork*, underneath the Illustration, should have been *County Kerry*.

LARNE, COUNTY ANTRIM.

The agreeable village of Larne is seated at the foot of a steep hill, in a fertile and sheltered glen. The approach from Belfast commands a full and entire prospect of the old and new settlements, enclosed on the right by the bleach-greens and limestone quarries; beyond which is seen the spacious estuary of Larne. To this excellent natural basin, or Lough, as it is usually called, is the village indebted for its prosperity. It is an extensive area, enclosed between the Antrim coast and the remarkable peninsula miscalled "Island Magee," here forming the back-ground of the prospect. There is no other safety-harbour from Derry to Belfast, and vessels of 500 tons burden may anchor here in perfect security and entire shelter. The entrance may be observed to lie between the long narrow promontory of Curraàn or Carran, and the Island Magee, and is deep, narrow, and not free from rocks. Curraàn promontory, compared to the low-lying Drepanon of Sicily, like it derives its appellation from its similitude to a reaping-hook. On its extremity may just be discerned the ruins of Olderfleet Castle, erected to keep watch upon the Caledonian intruders, who so frequently visited the north-eastern coasts of Ireland. It was in charge of a military governor for many years, and not abandoned until the union of the crowns of England and Scotland in the person of James I. Our records leave us to infer, that the erection of Olderfleet Castle took place precisely at that period when all necessity for such a fortress in such a situation had ceased; that is, after the landing of Edward Bruce upon the Curraàn, and after his total discomfiture, ruin, and death.

The foreground, then, and middle distance, embrace

"Both Old-fleet town and Inver's hallowed grove,"

while the remoter distance is formed by Island Magee, backed by the lofty mountains of Antrim, which range along the eastern coast. In the unhappy civil wars Magee Island obtained a melancholy celebrity, from the massacre which occurred here of a number of inoffensive peasantry, whose bodies were inhumanly mangled, and pitched over the Gobbin Heugh into the sea, by the soldiers of the Puritan Monroe.

"Now to the Heughs of black polluted shade,
Behold the fierce Monroe, with gory blade,
Sweep like a driving flame before the wind,
And headlong hurl the poor defenceless hind."

TOWN AND CASTLE OF GLENARM, COUNTY ANTRIM.

There are seven great Valleys, which range in a direction nearly east and west, formed between the noble hills of limestone and basalt on the coast of Antrim. In one of these, possessing much beauty, being overhung by picturesque mountains, watered by an agreeable and not contemptible rivulet, and where

..... "Glenarm extends its pebbly shores,
White as the foaming surge that round them roars,"

is situated this retired village. It is an appendage to the ancient Castle and Manor, and its growth may be said to be regulated by the pleasure of its lord. One avenue of sufficient breadth and some regularity, constitutes the chief portion of the town, and leads to the harbour, where shipping, engaged in the export of flints, limestone, and salt, just raise their slender masts. Beyond the river, which is spanned by a substantial bridge, the minarets of the ancient Castle of the M'Donnells elevate their cupolas and glittering vanes above the surrounding groves of aged oak. The Castle, the hospitable residence of Edmund M'Donnell, Esq. and the Countess of Antrim, is an ancient building, long the residence of this noble family; but having undergone many and most unhappy alterations, in its progress through the proprietorship of its successive lords, could not be recognized as the style or offspring of any age of architecture. To its present accomplished and munificent proprietor belongs the merit of rescuing the noble Hall of his illustrious predecessors from deformity and decay, and the praise of having exercised a discriminating taste in the manner of its re-edification. A paltry entrance-gate is succeeded by a lofty barbican, fronting the causeway of the bridge; and the inner approach to the Castle is carried through a vista of noble lime-trees, and ultimately brought, in a bold free sweep, round to the principal front. Few situations in the county possess greater natural advantages, and in none have better taste, clearer judgment, or more liberality been exercised, than in the extensive improvements of this Castle and demesne. The alterations in the Castle, the grand entrance; and the approaches, are after the design of the Messrs. Morrison, names associated with the most beautiful specimens of domestic architecture in the kingdom.

A large square edifice stands near the shore, in a commanding and beautiful site for a marine residence, and interrupts the continuous plane that should fall uninterruptedly from the Castle to the sea. This is a Dissenting meeting-house, and erected in its present position by the permission and bounty of Alexander, Earl of Antrim, in 1762. His lordship might readily have exercised his piety and benevolence at a less sacrifice to the beauty of his own grounds. To the right of the Meeting-house stands the Parish Church, adorned with a slender spire. Its interior bears evidence of the antiquity and generosity of the noble house of Antrim; and adjacent to it are the remains of the ancient Monastery, granted to the M'Donnells by Queen Mary, in 1557.

The biography of the Antrim family dates their settlement some time in the reign of Edward the Second, when John More M'Donnell, son of the Lord of the Isles, married Mary, daughter of Sir John Bissett, and thereby succeeded to the baronies of Carey and Glenarm. A subsequent marriage of one of his descendants with M'Quillan's heiress, added the barony of Dunluce to their already vast demesnes. The unfortunate but ingenious Randal was raised to the dignity of Marquis, a title now in abeyance from the failure of issue male; and the honours descending through the heirs general, although with a diminution of rank, are enjoyed by the present Countess, who is mother of the Marchioness of Londonderry.

BLACK ROCK CASTLE, NEAR CORK.

The beauties, the properties, and valuable qualities of the river Lee, the Illustrator has elsewhere and frequently attempted to delineate. The exquisite scene upon that river now presented, embraces a prospect of the richest kind: in the distance, the sloping wooded bank, studded with magnificent villas, the retreats of the wealthy citizens of Cork, and Black Rock Castle, "*lymphis iratis extracta*," with the animating accompaniments of shipping composing the foreground, produce a simple and a beautiful composition. A castle, or rather watch-tower, was raised on the Black Rock, early in the reign of James the First, by the Lord Mountjoy, for the protection of the river. The corporation expended the sum of £296 upon the then existing tower, in the year 1722, and constructed within it a handsome octagonal apartment, the windows of which command an exquisite prospect of the river from Passage to Cove. The mayors of Cork, as Admirals of the Harbour, hold their Courts of Admiralty in this Castle, which has lately been touched by the magic wand of Mr. Payne, who succeeded in converting one ruinous old tower into the present picturesque and chaste specimen of ornamental defensive architecture.

COVE HARBOUR, COUNTY CORK.

On the bold shore of the "great Island," under which is the roadstead for vessels of war, the town of Cove is erected. Before it lies, in almost continued tranquillity, the noblest natural harbour in Europe. The precaution of our ancestors to prevent the intrusion of the stranger, by the fortifications upon Hawlboline and Spike Islands, has made a due impression on the present generation. The Island of Hawlboline, to the left of the shipping, presents a most impregnable front; it was fortified in the year 1601, by the Lord Deputy Mountjoy, but vast accessions have since been made to its capabilities and powers of offence and defence. Hawlboline confers a second benefit, more valuable than the preceding, upon the harbour of Cove; it acts as a breakwater, to protect vessels, lying at anchor under Cove, from any the least damage resulting from the ebb and flow of tide. Such an effective position is happily described in the verses of the Mantuan bard.

"Within a deep recess there lies a bay,
An island shades it from the rolling sea,
And forms a port, secure for ships to ride;
Broke by the jutting land on either side,
In double streams the briny waters glide,
Betwixt two rows of rocks"

THOMOND-GATE BRIDGE, LIMERICK CITY.

The ancient City of Limerick is seated upon the noble river Shannon, the Thames of Ireland, and is a flourishing commercial place; it consists of two distinct parts, called the Irish and English Towns, the latter occupying King's Island, formed by the separation of the waters of the Shannon, to which may be added Newtown Perry, built on the east bank of the river, after a design of the Right Hon. Edmund Sexton Perry, whose descendants now enjoy the title of Earls of Limerick.

The name Limerick is derived from *Loumneagh*, that is, laid bare by horses. This singular origin is attributed by tradition to the circumstance of the troops of an Irish prince, who made war upon the place, having encamped upon the island, then remarkable for its abundant production of grass, and, before their arrival was known to the townsmen, their horses had eaten the island bare. Hollingshead assures us that this is a very ancient place, and that it was founded by King Yorus in the year 155. It was at an early period possessed by the Danes, and the Danish citizens of Limerick paid an annual tribute of 350 tuns of wine to King Brian Boromhe. The fortifications here were considered the strongest in the kingdom, yet insufficient to resist the attack of the English in 1174. But in the years 1642 and 1690, it proved impregnable; and the army of William the Third, under General Ginkle, were obliged to raise the siege, after serious losses, upon which the city capitulated on terms the most honourable: in the conditions granted by Ginkle, now called "the Articles of Limerick," and which have since been so variously interpreted by the most learned statesmen, the free exercise of their religion is allowed to the capitulators. A medal struck to perpetuate the surrender bears, on the obverse, the profiles of William and Mary, enclosed within the words "*Nou hæc sine numine Divum,*" and, on the reverse, "*Limerica capta, Hibernia subacta, Octobris, 1691.*"

Little of the ancient castle, towers, or walls, survive at this day, and even the ancient bridges, objects of beauty and of importance, where the river possesses such a noble breadth, have been gradually succeeded by structures of more elegance and convenience. Thomond Bridge is still quite perfect, and the ruins of the last remaining gate, which numbered seventeen, continue to contribute their picturesque support to its venerable aspect. But the splendid structure, designed by Mr. Nimmo, and now in progress, as well as the intended successor of Baul's bridge, diminish our respect for the scientific attainments of our ancestors, while we grant the homage of our admiration to the landscapes their aged structures contribute to produce.

CUSTOM-HOUSE, LIMERICK.

The quays of Limerick have been much improved, and it is intended that the Custom-house, sufficiently interesting in an Illustration, shall make way for one more in character with the commercial rank of the city. The present building has few architectural claims; the elevation consists of an arcade upon the basement supporting two stories, the centres of which are adorned with Corinthian pilasters, over which is an entablature furnished with a heavy block cornice. The arcade on the left does not correspond with the other parts, and the stores beyond it still tend to destroy the uniformity of the whole. The citizens of Limerick, like their wealthy brother-merchants of Liverpool, have waited until the prosperity of their commercial dealings required enlarged accommodations; and that period having happily arrived, a New Custom is about being erected, and extensive floating-docks are in actual progress of construction, adjoining Wellesley-bridge, itself a new erection.

BLACK ROCK CASTLE, FROM THE RIVER LEE.

Few renovations attain so happy a termination as Mr. Payne's renewal of Black Rock Castle. The river front consists of a water-gate supported by two octagonal towers, beside which stands the chief tower, pierced with windows accurately corresponding with the age and style to which the whole structure aspires, which are those of Edward the First, the entablature over the windows perhaps excepted. A light and lofty turret rises from the principal one of the Castle, terminated by a macchiolated battlement, and two square masses, in which the adopted style is faithfully preserved, give an idea of magnitude admirable in all such designs.

The Water-gate is a necessary as well as beautiful appendage. Here the barges of the mayor and corporation land their jovial crews upon the first of August in each year, to partake a splendid banquet for the occasion, in their now graceful and architectural structure, furnished at the expense of the city. The procession generally embarks in canopied barges at the City-stairs, and, sailing down the Lee for a distance of about three miles, disembarks at the Water-gate of the Castle.

GRAND PARADE, CORK.

The late splendid improvements in the City of Cork have despoiled the Grand Parade of some of its honours: it was decidedly the noblest avenue, the Sackville-street of Cork, until the opening of the New-street, which connects the western road with one end of the Parade. Its rival possesses more regularity in the architecture of the houses, and, perhaps, for that reason, constitutes a less picturesque subject. The houses of the Grand Parade are of all sizes, proportions, and even colours. A handsome equestrian statue of one of the Georges claims the solitary honour of being the only specimen of the statuary art exposed to view in any of the public walks. Around are seen, in constant occupation, an economic species of covered carriage, called Travellers, drawn by one horse, and placed under an excellent and well-observed discipline. In front, the Lee flows past the royal figure, bearing on its bosom the votaries of pleasure setting out upon aquatic excursions, and one of the children of industry pushing along his cumbrous boat while yet the flowing tide permits him.

WALKER'S MONUMENT, LONDONDERRY.

The name of Derry is so entirely associated with the reputation of manly bravery and spirited resistance, that no Illustration would possess sufficient appropriateness which was unaccompanied by some memorial of its eventful siege. The View here submitted amply testifies the warm feelings of ancestral pride, which still survive, and manifest gratitude of a duration rarely equalled in the records of any country. The happy termination of the siege of Londonderry, in 1689, which lasted for the space of one hundred and five days, is justly attributed, by his fellow-citizens, to the energy, coolness, prudence, and courage of

Governor Walker. Succeeding ages acknowledged the praise, but it was reserved for the present generation to raise a more substantial image of his reputation. This has been happily effected by the erection of an elegant column, surmounted by a statue of the Governor. Its completion, and first public display, occurred on the 12th of August, 1828, when it was opened to the public with much ceremony and rejoicing. The design, which is by James Henry, Esq. architect, is a composition from the Greek and Roman Doric. It consists of a shaft eighty feet in height or length, resting upon a pedestal both classical and original. The capital is surmounted by a dome supporting a colossal statue of the Governor, executed by Smith in a very masterly manner. The figure looks towards the river Foyle, and, with outstretched hand, points towards the spot where the boom was placed across the river to intercept all relief from sea, and recalls the single event upon which the whole issue of the siege depended.

SLIGO.

The town of Sligo is one of the most thriving and independent in the west of Ireland. It is agreeably situated upon the river Garrow, in a mountainous and picturesque country, at a short distance from the sea. The beautiful river which winds through the low-lying hills in the vicinity, and passes the town, conveys the overflow of one of the most enchanting lakes in the kingdom into the bay of Sligo. The scenery of Lough Gill, whence the Garrow issues, is rich and romantic; and the improvements of the proprietor of its banks have derived their spirit from the example of nature. Hazlewood demesne is justly admired, and its beauties and elegances are universally confessed. The bay of Sligo anciently attracted the enterprising mariner, and at an early period a tolerable trade existed at this place. This advantage has been improved by art, and the addition of an useful pier has facilitated increasing commerce, and afforded an asylum from the hazards of a sudden squall, to multitudes of hardy seamen who prosecute the valuable fishery of the bay.

HIGH-STREET, BELFAST.

This avenue is very characteristic of the busy town of Belfast. It stretches from the old basin to the end of Donegal Place, and betrays the level and too low surface on which the town is built. The safe asylum, at last attained, of the toiling mariner, occupies the left; the less dignified means of transferring burdens, to which "terra firma" restricts her children, mark the centre; and the broad, great vista extending into the distance, may be fairly expected to excite the idea of a town possessing the magnitude, character, and commercial enterprise, so honourably earned, and so universally conceded, to Belfast.

CARRICK-A-REDE, COUNTY ANTRIM.

Amongst the curiosities of the coast of Antrim, commonly known to the world of inquiry as an appendage of the Giant's Causeway, but from which it is totally distinct, is the Basaltic Island, the chief feature of the Illustration. It is separated from the main-

land by a chasm sixty feet in breadth, across which is thrown a bridge of ropes, the planking of which is eighty feet above the water's surface. The Irish name of this insulated mass, Dr. Hamilton translates "The Rock in the road," because it interrupts the progress of the salmon along the coast. But it may also be rendered, "The Rock of reeds." The swinging bridge is constructed for the accommodation of persons occupied in the fishery, and for their use also the little hut seen upon the rock is erected : but the season, once terminated, the whole is deserted.

DUNLUCE CASTLE, COUNTY ANTRIM.

The bold ruin of Dunluce occupies the summit of a detached rock, overhanging the high-swelling waves of the Atlantic. Its first founder has left no record of his name, but its after history supplies many incidents of interest in Irish story. The Mac Quillans were amongst its earliest proprietors, the Mac Donalds of the Isles succeeded to its possession, and the widow of the famous Duke of Buckingham was once its mistress and inhabitant. It is now the property of the Countess of Antrim. Its picturesque character is superior to its architectural. In the less accomplished ages of military skill, this must have been an impregnable fortress. The gulf which separates it from the shore was crossed by two parallel walls, about fourteen feet asunder, upon which the drawbridge rested : this was the only mode whereby the Castle could be entered; the rock on all sides being wholly inaccessible. The whole is now much dilapidated, though still a sublime subject for the artist's pencil.

THE COLERAINE SALMON LEAP.

Coleraine, in the county of Londonderry, situated on the river Bann, about three miles from the sea, is a place of great note ; the navigation, however, being difficult, its trade is somewhat impeded. Hides, butter, and flour, are among its principal articles of export. The extent of its salmon fishery, both above and below the town, furnishes a source of employment and wealth. In appropriate parts of the river, weirs are erected to entrap the finny visitants, and to facilitate this profitable branch of commerce, which finds its way to the London markets. One of the most remarkable places of capture, in contiguity with its beautiful surrounding scenery, and the ruins of a large corn-mill, lately destroyed by fire, is represented in the engraving. So numerous are the fish frequenting this river, that, on one occasion, nearly 1500 salmon were taken at a single drag of the net.

CARRICKFERGUS CASTLE AND TOWN.

This town, in the county of Antrim, stands on the northern shore of a bay, now usually called Belfast Lough. In 1232, Hugh de Lacy, Earl of Ulster, founded a monastery here, and was buried within its precincts. In the 14th century, when Bruce invaded Ireland, his brother Robert besieged this Castle, and finally starved the defenders into submission. Henry VIII. acknowledged its importance ; and, in the days of Elizabeth, its trade had so increased, that the town was surrounded with walls, and the mayor was made admiral of the adjacent coast. About the year 1610, Lord Chichester built a castle,

which was then deemed splendid. During the civil war, it was seized by General Monk, for the Parliament. In 1690, it was the landing-place of King William. In 1759, Thurot, commanding a French squadron, landed here, and took hostages for the ransom of the town; but his ships were either taken or destroyed by the English. It is the assize-town of Antrim, and sends one member to parliament.

THE GREEN-LINEN MARKET, AND COMMERCIAL BUILDINGS, BELFAST.

It is well known that linen is a staple commodity of Ireland. Of this important article, the quantity exported from Belfast is greater than from any other port in the kingdom. The raw material, raised in the country places, having been spun and woven by the peasantry, is carried in this state to the market, where purchasers are always to be found, by whom it is bleached, and prepared for exportation. Of the busy scene thus occasioned, the annexed engraving furnishes a faithful representation. The Commercial Buildings are not unworthy the inhabitants of this enterprising city.

THE TOWN AND BAY OF DUNDALK, COUNTY LOUTH.

Although the situation of Dundalk is low, and the immediately surrounding country flat,—yet, viewed from the point here selected, it is abundantly picturesque. The local circumstances of this excellent and improving town are here portrayed with much agreeable accompaniment. A rich and wooded lawn spreads across the foreground, and extends to the spire, the mill, the stores, the shipping, and other emblems of commerce and industry. The Castle-town river breaks the foreground on the left, and falls beneath a handsome stone bridge into the Bay of Dundalk. This noble sheet of water is an estuary, occupying a surface of about eighty square miles, washing the shore of a fertile cultivated region on the south, and overhung by the beautiful range of hills which stretch from the north of the Bay round to Carlingford.

NEWRY, FROM TREVOR HILL, COUNTY DOWN.

This is one of the neatest, most thriving, and most agreeable towns, of the second class, in the kingdom. Although of early foundation, it acknowledges Sir N. Bagnal, Knt., Marshal of Ireland, as the author of its prosperity and rank. It was this remarkable person who first erected a “good town” here, with a church and castle, and obtained singular privileges for his lordship of Newry, some of which, such as granting of marriage licenses and probates of wills, are still retained and exercised by the Lord of the Manor. The shipping introduced into the middle distance, at the base of the hills, are conducted thither by an artificial navigation: this canal, the first opened in Ireland, is aided by the same small river, and a communication opened with the navigable part of the river Bann, and thence with Lough Neagh. A beautiful church with an elevated spire, a magnificent Roman Catholic cathedral in the pointed style, with many beautiful villas, of recent formation, contribute to adorn this prosperous town, and its romantic suburbs.

THE CITY OF LONDONDERRY.

This ancient city, remarkable, in the ecclesiastic annals of Ireland, as a foundation of the famous St. Columb, and conspicuous in military history as the scene of a memorable siege in 1688, is situated upon a conical hill, the base of which is washed by the noble river Foyle. The houses rise one above the other from the water-side to the apex of the hill, on which stands the cathedral, crowned with a spire. The river is crossed by a wooden bridge, 1062 feet in length, designed by Lemuel Cox. The great depth of the Foyle is indicated by the shipping, which appear seaward of the city; and from the point chosen in the Illustration, the resemblance in position, and sinuosity of the river, between the city of Londonderry and town of Lancaster, is so singular, that the only feature by which the difference is distinctly marked is—the church, which crowns the hill in Lancaster, does not possess the addition of a spire.

ABBEY OF ST. FRANCIS, SLIGO.

The magnificent Abbey, the cloisters of which constitute the subject of the Illustration, owes its institution, to Maurice Fitzgerald, lord justice of Ireland, in 1252. An accidental fire having consumed the first fabric, A.D. 1415, Pope John XXIII. issued letters apostolic, whereby he relaxed ten years of penance to all those who devoutly visited this place, and contributed to its restoration. Amongst the principal contributors are named O'Connor, Lord of Sligo, and Pierce O'Timony. A richly decorated mural monument, to the memory of the O'Connor family, appears in the south side of the choir. The most interesting part of this beautiful remnant of antiquity, is the cloister. Three sides, tolerably perfect, exhibit the design of an accomplished architect. The arcades are in the pointed style, sustained by coupled pillars, and adorned with sculpture of different designs. Total neglect, and continued spoliation, had nearly devastated this exquisite specimen of ancient architecture; but its present noble proprietor, Lord Palmerston, has stayed the progress of decay.

DUNMORE PIER, CO. WATERFORD.

The bold cliffs of Dunmore, although admired by lovers of sublime scenery, are viewed by the mariner with feelings widely different. The genius of an individual has succeeded in removing the terrors of the one, and augmenting the admiration of the other. A safe Harbour is constructed beneath the dark conglomerate cliffs, by means of a Pier 1000 feet in length, faced with hewn-stone down to the very foundation, the part below low-water mark having been laid with the aid of the diving-bell. The sea here is subject to vast heavings, and it required, therefore, workmanship of unusual strength and solidity to resist its attacks. To effect this, rocks of many tons each in weight are laid at the back of the pier, which affords an agreeable promenade, and the Milford steamers, arriving and departing, add to the animation and grateful character of the scene. On the Pier Head is seen a Light-house

possessing equally the character of beauty and solidity; it is an exact copy of the columns of the temple of Pæstum.

BLARNEY CASTLE, COUNTY CORK.

This ancient structure was erected by Cormac M'Carty, about 1449. It stands upon a pedestal of solid rock, is embosomed in luxuriant woods, and the smooth river of Blarney flows close to the tower. In 1646 it was besieged and taken by Lord Broghill, and the proprietor, Lord Muskerry, held it for James II.; but upon his surrender, the fortifications were demolished, and the only part of the ancient building permitted to remain was one large tower, the walls of which are eighteen feet in thickness. A modern mansion has been attached to this fine relique of antiquity, and the demesne and adjacent grounds, now the property of — Jeffries, Esq., are in the highest state of perfection.

PARLIAMENT SQUARE, TRINITY COLLEGE, DUBLIN.

The first and largest of the inner courts is called Parliament Square, from the circumstance of the College having been aided by a parliamentary grant in its erection. It extends 316 feet in length, by 212 in breadth, and the lofty buildings which enclose it are fronted with cut granite, the dressings and architraves being of Portland stone. On the right of the foreground is seen part of the front of the Commons Hall; near the centre stands the beautiful Corinthian Portico of the Chapel, precisely opposite to one of a similar design, beneath which the Theatre is entered. This noble range of buildings contains the chambers and lecture-rooms. The magnificent design is by Sir William Chambers, architect.

TRINITY COLLEGE, DUBLIN, FROM COLLEGE GREEN.

There is a grand assemblage of architectural works of the highest class in the immediate vicinity of College Green;—one, on the left, the Bank of Ireland, the great boast of Dublin, pushes in as a side scene, and the equestrian statue of William III. assists the tame line of lofty houses in forming a varied and agreeable right wing; while the grand front of the University, extending full 300 feet, occupies the whole breadth of the stage. The elevation consists of a rusticated basement, supporting three upper stories, above which a rich and handsome moulding, entablature, and cornice, are carried from end to end. The centre is adorned with three-quarter Corinthian columns, supporting a pediment ornamented with a rich block cornice. The pavilions are richly decorated, and acknowledged to be the most elegant parts of the whole design.

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